

Master's Thesis
Antonina Sedakova

FASHION IDENTITY UNDER SOCIALISM

Fashion as a creative expression of “conformist” and “oppositional” identity
in the condition of the suppressive society in Soviet Russia
during the Era of “Perestroika”.

Fall 2019

AUTHOR: Antonina Sedakova

TITLE OF THESIS:

“Fashion Identity under Socialism”

“Fashion as a creative expression of “conformist” and “oppositional” identity in the condition of the suppressive society in the Soviet Russia during the Era of “Perestroika”

SUPERVISOR:

Kirsi Niinimäki

Associate Professor, Fashion Research, Department of Design, Doctor of Arts

ADVISORS:

Olga Gurova

*Assistant Professor, Department of Culture and Learning
The Faculty of Humanities, Culture and Consumption*

Anna-Mari Leppisaari

University Teacher, Department of Design

John Weston

University Teacher, Doctor of Philosophy, Linguistics, Queen Mary University of London

DEPARTMENT: Department of Design

DEGREE PROGRAMME: Fashion, Clothing and Textile Design

NUMBER OF PAGES: 137

LANGUAGE: English

YEAR: 2019

ABSTRACT

This thesis work is my personal exploration of the creative identity in the context of fashion design and suppressive society in Soviet Russia, specifically the “Perestroika” time period from 1985-1991, and the proposition of my unique interpretation of the fashion identity under the suppression existing in the modern fashion industry. The inspiration is based on the two creative individualities - the “phenomenon” of the Russian rock music scene of the 80s - Viktor Tsoi, as an example of an oppositional fashion identity; and my mother, who was in her 20s during the moment right before the collapse of the Soviet Union and the end Communist Ideology, and her personal story in the Student Construction Brigades in 1986, and how it affected her identity by the clothes she was obliged to wear.

This thesis work is mostly practical, but it includes both theoretical and design practice parts. The theoretical part reviews the literature on the topic of the formation of the fashion identity, and it being dependent on social presumptions and limitations. Followed by the in-depth examination of the Viktor Tsoi’s fashion identity, supported by the analysis of the fashion of the youth subcultures of the 80s in Russia, based on the Joanna Stingray’s photo archive, which showcased Viktor Tsoi’s lifestyle and his cultural environment; and more personal investigation of my mother’s fashion identity, provided with the informative analysis of her photo archive from her experience in the Communist summer Brigades in 1986, and lastly - an overview of the soviet controversial cinematography, more specifically the movie “ASSA” (1987).

In the practice part, based on the researched material, mainly using the ethnographic approach, I describe the design process of the fashion collection development, elaborating deeply from the first sketch ideas, color combinations, silhouettes to the fabric development, details and embellishments. The production part includes a lot of technical and visual experiments with textiles, from the print creation to the development of the patches and other decoration. Textile methods mainly include experimental printing with reactive dyes, weaving and knitting techniques. The design and the development process are strongly and semantically connected with the theory, and acts as an inartificial response to my proposition of the “fashion identity under socialism”.

In conclusion, the practical outcome of this thesis work is a menswear fashion collection called “Communication Tube”, which vividly illustrates my personal interpretation of the issue. With this unique fashion and artwork my goal is to motivate the creative individualism and bravery of talented designers, and for them to make, build, sew, draw, cut, interpret and experiment with the strong and meaningful message behind it, whether it’s about sharing your own heritage or if it is a response to the political, societal, cultural issues and debates; and for myself as a designer to establish my voice in this industry to be able to create valuable designs for the better future cause.

KEYWORDS: *Fashion, society, identity, suppression, creativity*

PREFACE

“Remember, that no prison is worse than the one in your head...”¹

- Viktor Tsoi.

A line from his song “Become a bird”, 1983



Figure 1.

ACKNOWLEDGEMENTS

Here I wish to share my endless gratitude to Aalto University, School of Arts, Design and Architecture, Department of Design, MA Program Fashion, Clothing and Textile design, for all the knowledge and support, all those who helped me with this thesis work from the very first stage till the last finishing touches.

Firstly, a special thank you to Professor Tuomas Laitinen, Professor Maarit Saalonen and Professor Pirjo Hirvonen for their tutoring and guidance.

I wish to express my gratitude towards my supervisor Professor Kirsi Niinimäki for the support throughout this project.

Thank you to my advisors Olga Gurova, Anna-Mari Leppisaari, John Weston for the great assistance with this work from the beginning to the very last moment.

I want to add my appreciation for the writing support to Sergei Vesnin.

Moreover I owe a very special debt of gratitude to Professor Avshalom Gur without whose assistance major portions of the research entailed in this study would not have been initiated or completed.

My step-dad Alex Mironov for his unconditional support and believing in me.

Thank you to my grandma for great support and my dearest best friends Tina Verbic and Yibang Long, and my boyfriend Minjoo Ga for their support and love.

Thank you to my dearest, amazing and beautiful mom, who will always remain my biggest inspiration. I love you.

And lastly, but no less importantly, this thesis is dedicated to my beloved grandfather Yuri Shustrov.

TABLE OF FIGURES

- Figure 1. Drawing of my grandfather Yuri Shustrov (1939-2001), pencil Antonina Sedakova's archive, 2019
- Figure 2. Gosha Rubchinskiy AW18, Davydova, Y. (2018). Retrieved from <https://www.dazeddigital.com/fashion/gallery/24718/1/gosha-rubchinskiy-aw18>
- Figure 3. "Between two extremes", the painting represents the content of the research topic, 2017, acrylic paint, charcoal, marker
- Figure 4. Scan of Fred Davis's book "Fashion, Culture and Identity". Antonina Sedakova's archive
- Figure 5. A poster of the movie "ASSA", 1997
- Figure 6. The screenshot of the scene from the movie "Assa" (1987) with character "Bananan" being stopped on the street by the policeman, Antonina Sedakova's archive
- Figure 7. The screenshot of the scene from the movie "Assa" (1987) with character "Banana" wearing the earring, Antonina Sedakova's archive
- Figure 8. Screenshots from the movie "Assa" (1987), Viktor Tsoi's cameo in the movie "Assa" (1987), the scene right before the performance, Antonina Sedakova's archive
- Figure 9. The screenshot from the movie "Assa" (1987), Viktor Tsoi performing the song "Changes!", Antonina Sedakova's archive
- Figure 10. The screenshot from the movie "Assa" (1987), Viktor Tsoi's cameo in the movie "Assa" (1987), the scene right before the performance, Antonina Sedakova's archive
- Figure 11. The screenshot from the movie "Assa" (1987), "Bananan" and his love interest Alika are talking through the tube
- Figure 12. Photo of my grandfather from the village, Antonina Sedakova's archive
- Figure 13. Photo of my grandfather with his friends in the village, Antonina Sedakova's archive
- Figure 14. Photo of my relative Dyakonov Sergei Sergeevich, Antonina Sedakova's archive
- Figure 15. The table highlights the essential characteristics of both study cases of this research.
- Figure 16. Viktor Tsoi, Moscow, 1986. Source: Multimedia Art Museum. Author: Igor Mukhin
- Figure 17. Viktor Tsoi, 1987, (n.d.). Retrieved from http://kinoman.net/photoalbum/view_photo.php?photo_id=845.
- Figure 18. Viktor Tsoi, 1987, (n.d.). Retrieved from http://kinoman.net/photoalbum/view_photo.php?photo_id=845.
- Figure 19. Victor Tsoi and his rock band "Kino", from the left: Yuri Kasparyan, Victor Tsoi, Georgiy Guryanov, Igor Tikhomirov, (n.d.). Retrieved from <https://voloton.ru/sw/allergiya/biografiya-coya-i-upast-opalennym-zvezdoi-kak-pogib-viktor-coi/>
- Figure 20. Bruce Lee in A Fighting Pose Photo by Movie Star News: Bodies in 2019: Bruce lee martial arts, Bruce Lee, Bruce lee photos. (2019, October 19). Retrieved from <https://www.pinterest.ru/pin/709879959997798748/?nic=1>.
- Figure 21. Viktor Tsoi and his band "Kino" at the IV Festival of the Leningrad Rock Club, May 31, 1986. Кино "Трынна кроу". (2018, July 6). Retrieved from <https://zen.yandex.ru/media/polka/kino-gruppa-krovi-5b38f84598388500a934886c>.
- Figure 22. Viktor Tsoi during the fighting scene behind the scenes of the movie "Needle", 1988 (n.d.). Retrieved from https://pikabu.ru/story/foto_vo_vremya_semok_filma_igla_6765620/author.
- Figure 23. Viktor throwing the coal in "Kamchatka", Joanna Stingray's archive, Leningrad/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.
- Figure 24. Viktor Tsoi, @2740tsoj Tumblr blog with posts. (n.d.). Retrieved from <https://www.tumblr.com/blog/2740tsoj>.
- Figure 25. A page from the "80s book" study of Viktor Tsoi's clothing items, Antonina Sedakova's Archives
- Figure 26. A page from the "80s book" study of Viktor Tsoi's clothing items, Antonina Sedakova's Archives
- Figure 27. Last photoshoot of Viktor Tsoi before his death, photo by Bermenyev S., Viktor Tsoi: From Loafer to Lone Genius. (2012, June 21). Retrieved from <https://sputniknews.com/photo/20120621174161978/>.
- Figure 28. Viktor Tsoi's shoe collection, photos from Joanna Stingray's archive, Leningrad/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.
- Figure 29. Viktor Tsoi with his band "Kino" and Joanna Stingray in Moscow, Joanna Stingray's archive, Leningrad/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.
- Figure 30. Viktor Tsoi with his band "Kino" and their fields at Joanna Stingray and Viktor Kasparyan's wedding in Leningrad, Joanna Stingray's archive, Leningrad/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.
- Figure 31. Viktor Tsoi with his band "Kino", Joanna Stingray and their friends wearing MTV T-shirts, Joanna Stingray's archive, Leningrad/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.
- Figure 32. an example of "Kvartirnik", Joanna Stingray's archive, Leningrad/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.

Figure 32. Andrei Krisanov (Gustav), Guryanov ("AYA-YAI") and Victor Tsoi ("Kino"), 1984, Joanna Stingray's archive, LENINGRAD/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.

Figure 33. Members of the punk band kissing, Joanna Stingray's archive, LENINGRAD/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <http://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.

Figure 34. My mother wearing a white leather jacket in 1988, Antonina Sedakova's archive

Figure 35. The cover of my mother's photo album, Antonina Sedakova's archive

Figure 36. Screenshot of the call between me and my mother, where she is showing the photos of her when she was young, Antonina Sedakova's archive

Figure 37. Photo of my mother and my grandmother, Antonina Sedakova's archive

Figure 38. My mother and her friends in 1988, Antonina Sedakova's archive

Figure 39. My mother at the home party in 1989, Antonina Sedakova's archive

Figure 40. Viktor Tsoi wearing his favorite black second-hand winter coat, (n.d.). Retrieved from http://www.kinoman.net/photoalbum/view_photo.php?photo_id=1837.

Figure 41. My mother is wearing her black winter coat, 1987, Antonina Sedakova's archive

Figure 42. My mother with one of the orphans from the "Student Construction Brigades", 1986, she was his supervisor, Antonina Sedakova's archive

Figure 43. My mother and her friends singing patriotic songs during the lunch break at the "Student Construction Brigades", 1986, Antonina Sedakova's archive

Figure 44. My mother with her friends from the University and the orphan boy they were supposed to supervise at the "Student Construction Brigades", 1986, Antonina Sedakova's archive

Figure 45. Photo of the two waifs from the "Student Construction Brigades", 1986, Antonina Sedakova's archive

Figure 46. A student wearing the SSO Uniform Jacket decorated with the customized patches, the 1970s, Загадка. (n.d.). Retrieved from <http://blog.dahr.ru/?m=201305>.

Figure 47. Photo of the two waifs sitting in the sinks, "Student Construction Brigades", 1986, Antonina Sedakova's archive

Figure 48. The cover of the "80s Book", Antonina Sedakova's archive, 2017

Figure 49-51. A page from the "80s book" study of Viktor Tsoi's clothing items, Antonina Sedakova's archive, 2017

Figure 52-54. A page from the "80s book" study of clothing items of "oppositional" subcultures, Antonina Sedakova's archive, 2017

Figure 55-57. A page from the "80s book" study of the uniform of the participants of the "Student Construction Brigades", Antonina Sedakova's archives, 2017

Figure 58. The printing process using the reactive dyes for the fabric, which later will be used for one of the final pieces for the "Communication Tube" collection, 2017, Antonina Sedakova's archive

Figure 59. The printing process using the reactive dyes for the fabric, which later will be used for one of the final pieces for the "Communication Tube" collection, 2017, Antonina Sedakova's archive

Figure 60. The photo of the printed samples of using reactive dyes and digital print techniques, 2017, Antonina Sedakova's archive

Figure 61. The printing instructions of one of the techniques I used for one of the fabrics for the fashion collection, 2017, Antonina Sedakova's archive

Figure 62. Scan of the final clothing piece developed for the fashion collection covered with the white opaque paste, 2017, Antonina Sedakova's archive

Figure 63. Scan of the cuff of the shirt developed for the fashion collection with digital print, 2017, Antonina Sedakova's archive

Figure 64. Scan of the "Boys" print with reactive dyes, using bleeding technique and the screen. 2017, Antonina Sedakova's archive

Figure 65. Woven patches developed for the fashion collection, 2017, Antonina Sedakova's archive

Figure 66. Woven patches developed for the fashion collection, 2017, Antonina Sedakova's archive

Figure 67. Woven patches developed for the fashion collection, 2017, Antonina Sedakova's archive

Figure 68. A scan of the Vintage SSO jacket with the patch of Commissar of the regional detachment, 2017, Antonina Sedakova's archive

Figure 69. Knitting samples developed for the fashion collection, 2017, Antonina Sedakova's archive

Figure 70. Knitting instructions of one of the samples, 2017, Antonina Sedakova's archive

Figure 71. Knitting sample developed for the fashion collection, 2017, Antonina Sedakova's archive

Figure 72. Scan of the knitted top from the "Communication Tube" collection, the top was dyed with reactive dyes and sprayed with reactive dye later, 2017, Antonina Sedakova's archive

Figure 73. A scan of my grandfather's alphabet stencil, "Burda" pattern, photos that I took at "Udelka", 2017, Antonina Sedakova's archive

Figure 74. Vintage pins that I found at the "Udelka" flea market, Antonina Sedakova's archive

Figure 75. Sketches of the T-coat 1 on top of the photos of the prototypes, 2017, Antonina Sedakova's archive

Figure 76-77. Sketching on top of the photos of the prototype, 2017, Antonina Sedakova's archives

Figure 78. A portrait of Viktor Tsoi, marker pens, acrylic paint, 2017, Antonina Sedakova's archives

Figure 79-81. Sketches of jackets of the 80s style, part of the visual research, acrylic paint, 2017, Antonina Sedakova's archive

Figure 82. More detailed sketch of one of the outfits from the collection "Communication Tube", 2017, Antonina Sedakova's archive

Figure 83. Sketches developing the image, shapes for the fashion collection, 2017, Antonina Sedakova's archive

Figure 84-85. Sketching on top of the photos of the prototype and collaging with the photos of the developed fabrics and prints, 2017, Antonina Sedakova's archive

Figure 86. Photo of one of the final outfits coming together, 2017, Antonina Sedakova's archives

Figure 87. Technical specifications for the shirt, top, and trousers from the collection, 2017, Antonina Sedakova's archive

Figure 88. The final lineup of the final outfits with the colors developed for the collection, 2017, Antonina Sedakova's archive

Figure 89. A scarf from the collection printed with white pigment dye, 2017, Antonina Sedakova's archives

Figure 90. Customized sneakers developed for the collection with the lyrics from "Kino"'s songs, 2017, Antonina Sedakova's archive

Figure 91. Illustration of one of the bags developed for the collection. "Swarovski" bag, a big-sized bag covered with patches made out of "Swarovski" crystal fabric, 2017, Antonina Sedakova's archive

Figure 92. A photo of the final "Swarovski" bag, 2018, Antonina Sedakova's archive

Figure 93. Photos from the Lookbook of the "Communication Tube" fashion collection, 2017, Antonina Sedakova's archive

Figure 94. Cover of the Lookbook of the "Communication Tube" fashion collection, 2017, Antonina Sedakova's archive

Figure 95. Linda Lazarov an overall and a scarf from the collection, photographer: Antonina Sedakova (film), "CREATIVE CAMPING" editorial photoshoot, photo by Antonina Sedakova, SS17 #creativecamping. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17creativecamping>.

Figure 96. Travis is wearing the T-coat from the collection, "CREATIVE CAMPING" editorial photoshoot, photographer: Antonina Sedakova (film), SS17 #creativecamping. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17creativecamping>.

Figure 97. Linda Lazarov & Joni Travis Nurminen wearing T-coats from the collection, photographer: Antonina Sedakova (film), "CREATIVE CAMPING" editorial photoshoot, photo by Antonina Sedakova, SS17 #creativecamping. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17creativecamping>.

Figure 98. Antonina Sedakova wearing T-coat from the collection, photographer: Karita Paasonen (film), "CREATIVE CAMPING" editorial photoshoot, photo by Antonina Sedakova, SS17 #creativecamping. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17creativecamping>.

Figure 99. Joni Travis Nurminen wearing knitted top and shorts from the collection and Linda Lazarov is wearing a shirt and shorts, photographer: Antonina Sedakova (film), "CREATIVE CAMPING" editorial photoshoot, photo by Antonina Sedakova, SS17 #creativecamping. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17creativecamping>.

Figure 100. Antonina Sedakova wearing a shirt and trousers from the collection, photographer: Karita Paasonen (film), "CREATIVE CAMPING" editorial photoshoot, photo by Antonina Sedakova, SS17 #creativecamping. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17creativecamping>.

Figure 101. Polaroid of Kurt wearing one of the silk printed dresses from the collection, "KILLER IN THE WIND" editorial photoshoot, Photographer: Liu Xin Yang, SS17 killer in the wind. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17killerinthewind>.

Figure 102-105, 107, 108, 110. Kurt wearing the silk printed dresses from the collection, "KILLER IN THE WIND" editorial photoshoot, Photographer: Antonina Sedakova, SS17 killer in the wind. (n.d.). Retrieved from <https://www.antoninasedakova.com/ss17killerinthewind>.

Figure 106, 109. An illustration of Kurt from the photoshoot "KILLER IN THE WIND", Antonina Sedakova, 2018

Figure 111. A scan of the brochure of the "NÄYTÖS '17" fashion show, where the "Communication Tube" collection was presented the first time, 2017, Antonina Sedakova's archive

Figure 112. Me and my best friend Tina Verbic at the closing of the "NÄYTÖS '17" fashion show, 2017, Antonina Sedakova's archive

Figure 113. Model wearing a T-coat from the Graduation fashion collection "Communication Tube", "NÄYTÖS '17" fashion show, photographer: Guillaume Roujas, 2017, Antonina Sedakova's archive

Figure 114. Backstage photos of the outfits from the "Communication Tube" collection at "NÄYTÖS '18" fashion show, 2018, photographer: Eeva Suutari, Dilemuth, M. (2018, July 9). Recollecting: Näytös 18. Retrieved from <http://www.aroundjournal.com/recollecting-naytos-18/>.

Figure 115. Mikael is wearing the outfit from the Graduation fashion collection "Communication Tube", "NÄYTÖS '17" fashion show, photographer: Diana Luganski, 2017, Antonina Sedakova's archive

Figure 116, 117, 118. The presentation for the Jury committee of the “Communication Tube” at the 33rd Fashion Competition “Hyeres International Festival of Fashion, Photography and Accessories”, photographer: Pierre-Emmanuel Testard

Figure 119, 120. Looks from backstage of the fashion show at the 33rd Fashion Competition “Hyeres International Festival of Fashion, Photography and Accessories”, photographer: Marc Medina, B., A. (2018, May 26). HYÈRES 2018 Menswear Backstage! Retrieved from <http://fuckingyoung.es/hyeres-2018-menswear-backstage/>.

Figure 120. Antonina Sedakova. (2018, May 25). Retrieved from <https://textiles.aalto.fi/18/antonina-sedakova/>.

Figure 121. Two outfits in the center are the pieces from the “Communication Tube” collection, “Fashion Friday” Installation, photographer: Lasse Lecklin

Back of the cover: illustration from the “80’s book”, 2017, Antonina Sedakova’s archive

Inside of the cover: Scan of the T-shirt with the “Splash” print with reactive dyes, developed as a tryout sample for the “Communication Tube” fashion collection, 2017, Antonina Sedakova’s archive

TABLE OF CONTENTS

TITLE PAGE	i
ABSTRACT	iii
PREFACE	iv
ACKNOWLEDGMENTS	vi
TABLE OF FIGURES	viii
TABLE OF CONTENTS	xii

CHAPTER I1

1.1 INTRODUCTION1

INTRODUCTION TO THE TOPIC	1
STRUCTURE OF THE THESIS	2
MEANING AND RELEVANCE	3

1.2 GOALS & OBJECTIVES5

GOALS OF THE WORK	5
OBJECTIVES	6
RESEARCH QUESTIONS	6

1.3 FRAMING AND CONTEXT7

FRAMING AND CONTEXT	7
ILLUSTRATION OF THE CONTEXT	8

1.4 METHODS9

CHAPTER II11

2.1 LITERATURE REVIEW11

2.2 PREHISTORY16

PERESTROIKA	17
“ASSA”	17
MY FAMILY’S BACKGROUND	23

CHAPTER III 27

3.1	STUDY CASE ANALYSIS	27
	VICTOR TSOI'S FASHION IDENTITY	29
	“OPPOSITIONAL” FASHION / JOANNA STINGRAY	40
	MY MOTHER'S FASHION IDENTITY	47
	“CONFORMIST” FASHION / “KOMSOMOL” BRIGADES	53
3.2	VISUAL DATA ANALYSIS / WARDROBE RESEARCH	61

CHAPTER IV 74

4.1	DESIGN PROCESS	74
	TEXTILE DEVELOPMENT	75
	SECOND-HAND AND VINTAGE	91
	FIRST PROTOTYPE / REDESIGNING	93
	SKETCHING AND COLLAGING	96
	MAKING THE FINAL DESIGNS	103
	ACCESSORIES	105

CHAPTER V 107

5.1	OUTCOME	107
	LOOKBOOK	107
	EDITORIAL PHOTOSHOOTS	109
5.2	PRESENTATION	123
	NAYTOS'17 COLLECTION PRESENTATION	123
	HYERES'18 FASHION PRIZE	127
	EXHIBITIONS	131
5.3	CONCLUSION	132
5.4	REFERENCES	133
5.5	BIBLIOGRAPHY	136

CHAPTER I

1.1 INTRODUCTION

INTRODUCTION TO THE TOPIC

This autoethnographic thesis work represents the academic research of the fashion, culture, and identity in the historical context of Soviet Russia during the “Perestroika”² times between 1985 and 1991.

This thesis begins with the historical investigation of the society, culture and fashion industry of Soviet Russia during the domination of the Socialist-Communist Ideology using the example of my own family’s experience. Specifically focusing on my mother’s background, her personal and fashion identity, later with the analysis of her personal experience participating in the political youth organization “Komsomol”³ in 1986.

Besides, I will study the emergence of the “oppositional” movements of subcultures⁴ which were a response to the suppression of the Socialist society with an example of Victor Tsoi’s personal and fashion identity through the prism of his creative practice during the “Perestroika” time.

The research continues with the examination of the established “occupational identity”⁵ in socialist society of Soviet Russia, with the emphasis on the idea of uniformity in the context of fashion. Furthermore what complete the analysis of the visual data are the photo archives, shared by my mother, who participated in the “Komsomol”’s Student Construction Brigades⁶ in 1986. On the other hand, I am defining the formation of the autonomous⁷ “creative identity” in the Socialist setting with an example of Viktor Tsoi’s life and his artistic practice, visually presented in Joana Stingray’s photo archives⁸ from the 1984-1989s.

Lastly, this work concludes with the personal discovery and the formation of my own creative artistic identity and aesthetic in connection to the researched topic. This development resulted in the clothing collection “Communication Tube”, inspired by my understanding of the “fashion identity under socialism”.

THE STRUCTURE OF THE THESIS

The “Chapter I” includes sub-chapters “Introduction”, “Goals and Objectives”, “Content and Framing” and “Methods”. The “Introduction” sub-chapter aims to give the defined structure to this thesis work. It will include the short, but a clear illustration of the research subject and all its components. Moreover, it will answer the question of the relevance of the topic. The second chapter “Goals and Objectives” will state the goals and objectives of the research, and most importantly present the general research question. The following sub-chapter “Context and framing” will provide the reader with a clear illustration of the researched content, and define the frames of the investigation. And, finally, the “Methods” segment will introduce the methods that I indicated for this research.

In the “Chapter II”, firstly, there will be a “Literature review” subchapter, where I will give an in-depth analysis of the Fred Davis’s book “Fashion, Culture, and Identity”. Then there will be a sub-chapter called “Prehistory”, which will be a historical overview of the chosen timeframe and the setting, with the main focus on the impact of the Communist Ideology on the society and social identity. I will delve into the precise research of the “Perestroika” period in Soviet Russia, and the cultural and political prerequisites of the collapse of the Soviet Union in 1991, providing an example of the controversial soviet crime movie “Assa”⁹ (1987), which was the symbol of that time, and one of the reasons for the underground Russian rock music to be discovered by the society. In addition to that the subchapter “My family’s background” will bring the light on my family’s history undergoing Stalin’s regime¹⁰.

The following “Chapter III” will concentrate on the analysis of the two study cases of this research work, defined as the Viktor Tsoi’s fashion identity as a representative of the “oppositional” fashion, and my mother’s fashion identity as a representative of “conformist” fashion identity. The second subchapter “Visual data analysis” will consist of the visual analysis/wardrobe research of my mother’s and Joana Stingray’s photo archives from 1986.

The “Chapter IV” will be fully dedicated to the practical design part of this Thesis work. It will contain a description of all the stages of the design development of the fashion collection “Communication Tube”.

And, finally, the “Chapter V” will describe the outcome and results of this thesis study. The “Conclusion” subchapter will finalize this thesis work giving an overview of the theoretical and practical outcome, and open a further conversation on the explored topic.

MEANING AND RELEVANCE



Figure 2.

The topic of the creative identity being affected by the suppressive society is still by this day circulating in the fashion industry. Whether someone wants to express themselves aesthetically or speak their mind, there is always a response from society. The socialist society is a great example of an environment where creative people were struggling to express themselves artistically. Still, by this day, the aftermath of the Communist Culture and Ideology serves as the inspiration source to many artists and fashion designers.

For example, the “New East” creators built the identity of their brand on socialist and post-socialist heritage. They all share the same preoccupation to shape the identity for the generation born between the 80s and 90s in Russia¹¹. Gosha Rubchinskiy¹² is the infamous representative of that fashion community, and his interpretation raised interest in that topic even more. His AW18 collection, which was presented in Yekaterinburg at the Boris Yeltsin Presidential Center, had a lot of visual references to the Soviet Aesthetics. Including the background artwork of Russian artist Erik Bulatov that declared “Freedom” in Cyrillic¹³, and ending the show with the performance of the Old Russian song “Goodbye America” by the influential Soviet Russian band “Nau” (“Nautilus Pompilius”). Rubchinskiy also used a lot of military motifs such as camouflage and flags to create a “new uniform” for the youth¹⁴.

Politically and culturally, the issue of the freedom of “creative speech” is still very relevant in Russia, and it’s finding its way to influence the new generation of fashion designers. The definition of the “double moral”¹⁵ about the true nature of one’s identity and how this identity is being perceived by the society continues to inspire creative people to create bold and controversial fashion content. A very good example is the Georgian fashion designer Demna Gvasalia¹⁶, who as a child witnessed the Soviet aesthetics followed by the fall of the “Iron Curtain”¹⁷ and the Collapse of the Soviet Union. Naturally, it influenced the formation of his fashion identity and affected all the aspects of his work both in his creative fashion brand “Vetements”¹⁸ and later at “Balenciaga”¹⁹.

Another very influential and vibrant fashion figure coming from the same mentality as Demna Gvasalia and the same background as Gosha Rubchinskiy is Russian stylist Lotta Volkova²⁰, who was born in Vladivostok in 1983 and experienced the Socialist setting, which left a mark on her creative identity as well. She and Demna both revived the interest in visual symbols, slogans, and titles in clothing. Regarding the usage of the symbols in the Socialist Communist Society in Russia, they are re-designing them and re-appropriating the meaning behind every visual message for modern society.

Fashion experiences of Soviet Russia are also interpreted and executed by modern designers by re-designing and recycling methods in their practice. This trend is coming from the people being completely limited in what they were wearing and what was available in the stores in Socialist Russia in the 80s. It was arranged intentionally by the Socialist Parties to constrain the frivolous idea of the creative originality in fashion image. This was one of the fundamental aspects of the “Iron Curtain”, and how fashion was perceived as a tool of uniformity. As a response to that the majority, being against that idea, people are looking for alternatives to widen their fashion choices. Most commonly people would redesign the existing clothing pieces, or use any material they could find to customize their clothes. In the modern fashion industry, the idea of re-designing and recycling is as strong as it has ever been; however, it is almost completely neglected in the fashion industry of modern Russia.

In conclusion, the topic of “identity formation despite political, cultural and social limitations” remains as a valuable issue for the society of modern Russia, and strongly reflecting onto the fashion currents. It is majorly valuable for the future generation of my country, and me as a representative of that generation, to address the relevance of that social issue in the fashion industry.

1.2 GOALS AND OBJECTIVES

GOALS OF THE WORK

With this thesis work I aim to study the topic of the identity as simultaneously both a part of society and its antagonist. The main focus is on the difference between two conceptions of the individual in a certain historical, cultural and political setting. On one hand, an individual as a social unit, as an element of the mechanism and an obedient of its ideology, that is unable to exist and think independently, and who perceives himself as a representative of the established standards and norms that are acceptable in that community. On the other hand, an individual characterized as the one, who is standing out among the others, due to his creative ambitions and abilities. The identity that cannot accept the given social identification and it opposes against the restrictions over its independent formation. These two subjects will be researched through the prism of fashion, with the key attention on the men's clothing.

In this paper I wish to present an auto-ethnographic research of the chosen period and topic, based on my own experience, cultural background and similarities with the Viktor Tsoi's identity. In addition, it will be supported by my mother's memories and personal experience living in Russia in 1986 through unique visual photo material from her youth.

My research aims to investigate the established and "oppositional" identity in the context of fashion, specifically menswear in the Soviet Russia during the Period of "Perestroika" from 1985 – 1991. In other words, I will explore which wardrobe choices were approved by the "conformist" socialist society, and which clothing choices placed individuals in opposition to the constraints of that society.

In the context of the established identity I will examine how the Communist Ideology became materialized in clothing with an example of the "Komsomol" uniforms. Furthermore I will investigate the aspect of the uniformity in clothing through the ideological and political symbols in the form of sewed on patches.

Next to follow by the in-depth study of the oppositional creative identity, as a representative of the non-conformist subculture groups from the art and music fields. Through the analysis of Viktor Tsoi's style and fashion of the "oppositional" subcultures (presented in the photo archives of Joanna Stingray from 1986), I aim to understand their unique way of speaking through clothes to establish themselves in the socialist society.

Lastly, this research work will lead to the practical outcome of the menswear fashion collection of 7 outfits, 3 bags, earrings and scarves. The collection will aim to serve a personal interpretation of my own creative identity within the perspective on the researched topic.

OBJECTIVES

The “Objectives” of this thesis work will formulate the essential actions I will take to reach the goals of this research. The following actions will be:

- To investigate the “oppositional” and “conformist” fashion identities Of Viktor Tsoi and my mother in the Soviet Socialist Society of Russia in the context of social suppression during the “Perestroika” period from the 1985 – 1991
- To complete the visual analysis of the photo archives of American singer Joanna Stingray and my mother, and investigate the superior differences in clothing between the “oppositional” and “conformist” fashion image focusing on the silhouette, details, symbols, textiles, choice of patterns and the styling
- Through my personal creative exploration in fashion to investigate my own fashion designer identity in the context of the researched topic
- To create a menswear clothing collection “Communication Tube” as a reflection of my personal interest in this topic inspired by the researched material

RESEARCH QUESTIONS

Within the frames of the researched topic the “fashion identity under socialism” I wish to formulate the questions, which will support this work’s original theoretical and design proposition. With the main question, I aim to formulate the main issue of this research.

Main question:

- Can the creative identity exist in the suppressive society?

Additional questions were created as supportive questions to answer the main question, and serve as a guideline for more focused and framed research of the topic.

- How creative identity can be shaped under suppression of society?
- How my own creative identity was formed based on inspiration from fashion expression of “conformist” and ”oppositional” identity through autoethnography?

1.3 FRAMING AND CONTEXT

The scope of the research on the topic is defined by the specific historical timeframe with an emphasis on the happenings in Leningrad (St. Petersburg after 1991). Besides, it is placed and analyzed within the fashion, social and cultural, and most importantly the personal context.

- Historical timeframe: The topic of the “fashion identity under socialism” will be studied in the context of Russia between 1985 and 1991 called “Perestroika” Era.
- Social context (issue): The significant subject of this investigation is defined by the study of the social issue of the identity being part of the society and being its antagonist. The frames of this social issue are defined by two concepts: “conformist” fashion identity and the “oppositional” fashion identity. These two study cases are researched within the social context of the Communist Socialist Ideology in the Soviet Union. Because of the influence of this movement on the society, and how that movement still affects modern society and defines the identity of people living in Russia.
- Cultural context: The “oppositional” movements in the music and cinematography fields in the Soviet Russia are presented as a cultural context of the research. The study is focused on everyday life and creative practice of musicians, artists and actors of the oppositional subcultures, so called “Hooligans of the 80s”²¹ (the term was defined by Misha Baster²², the representative of informal movements). The main example is the creative identity of Viktor Tsoi, as the most recognized and influential participant of the Russian Rock, member of the rock band “Kino”²³, and close friends with American singer Joanna Stingray²⁴, who was the first to successfully cross the “Iron Curtain” in the 1980s and to discover and distribute their musical activities overseas.
- Personal context: This thesis work is formulated as an auto-ethnography, and it carries an autobiographical character throughout all the steps of the research, defining the relation of the topic to my personal experience and the formation of my creative identity. The personal context is defined by my cultural background, my nationality and my mother’s experience in the “Komsomol” Student Brigades in 1986 in Leningrad.

ILLUSTRATION OF THE CONTEXT

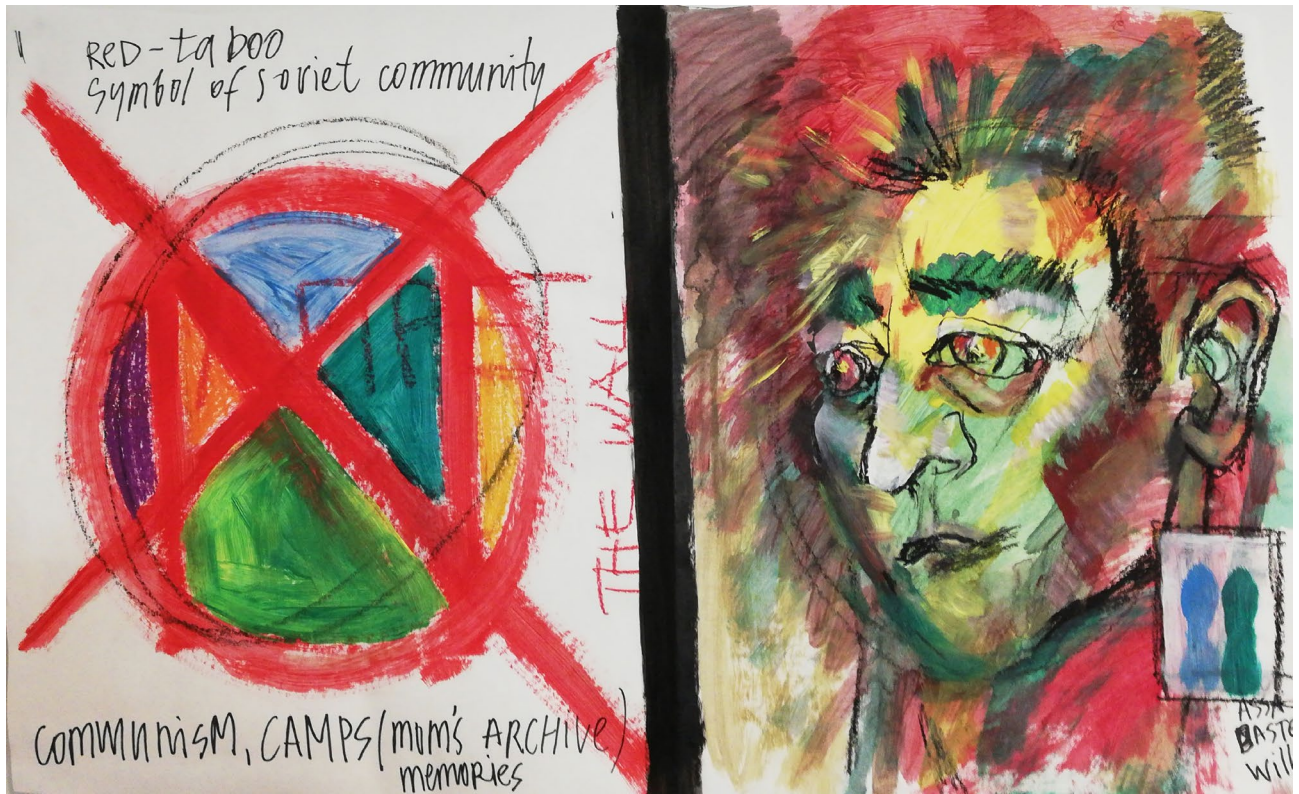


Figure 3.

This drawing was developed during the research process, and it shows the two study cases of the topic: on the left there is my visual interpretation of the “conformist” identity, and on the right there is my visual interpretation of the “oppositional” identity. The drawing on the left shows the colorful circle outlined and crossed with red paint really expressively, which defines the creative potential of the independent identities being captivated by the red lines of suppression and regulations. The drawing on the right presents the collective image of the creative identity as a colorful portrait of a man looking worriedly at the wall. In his left ear he has a big rectangular earrings inspired by the earring of the lead character in the movie “ASSA”. Between those two key images there is the black line which symbolizes the “Iron Curtain” of the Soviet Communist Ideology, but also the wall of misunderstanding and contradiction between the socialist suppressive society and the oppositional subcultures.

1.4 METHODS

For this thesis work I chose the auto-ethnographic approach to study the topic. Carolyn Ellis (2004) defines auto-ethnographic approach as the “research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political”²⁵. Therefore, I will be inquiring about the subject through my personal experience, by telling my own story of the formation of my own identity and connecting it to the broader cultural context of fashion, society and identity of Soviet Russia during the “Perestroika” times.

I plan to use the several qualitative methods, such as:

- Literature review (I plan to review the literature material related to the topic of my thesis work. Literature on fashion, culture and identity, as well as subcultures of the Soviet society)
- Ethnography in the field (study of people)
- Observation (analysis of the visual data material such as photo archives from 1986 of my mother and Joanna Stingray)
- Documenting own artistic or design work (document the design process of the development of the practical part)

CHAPTER II

2.1 LITERATURE REVIEW

For this theoretical investigation, I have decided to review the first Chapter I from Fred Davis's book "Fashion, Culture and Identity"²⁶ (2008), which is called "Do clothes speak? What makes them fashion?" where I have discovered a lot of his interesting ideas on the topic of the fashion identity being under the suppression of society. "Chapter I" includes the sub-chapters "Clothing code", "Context-Dependency", "Undercoding", "Fashion and the clothing code" and "Fashion and social identities", which already based by the titles, I found very relevant to the research of my work and extremely interesting to analyze.

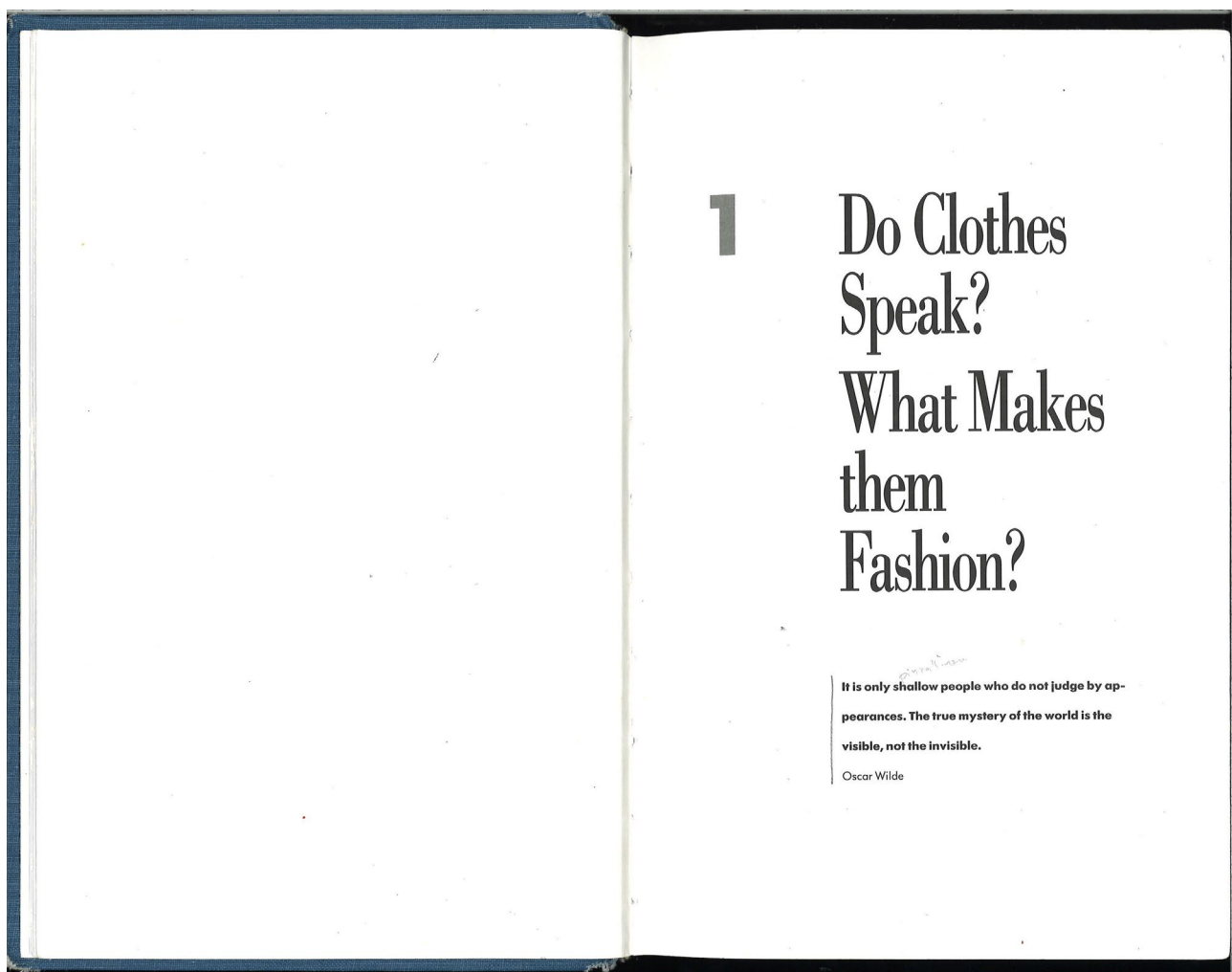


Figure 4.

The Chapter starts with Davis asking the following questions, firstly including Alison Lurie's (1981) quote:

*"...is clothing not virtually is a visual language, with its distinctive grammar, syntax, and vocabulary?"*²⁶

And later inquire if clothes have the power to speak or be a statement and if they

*"...make clear reference to who we are and wish to be taken as while alternatively or simultaneously evoking an aura that "merely suggests" more than it can (or intends to) state precisely?"*²⁶

Davis proposes that clothes have the power to translate a certain message about the wearer to society. That the clothes can tell us about who we are, as well as how we want to be perceived in society by people around us. He suggests that personal interest in fashion can be driven by the will to have a certain message about who we are. But he also thinks that fashion can define one's identity much more when this identity exists as a part of a group or a certain society. Fashion carries the ability to affect identity formation.

I consider that clothing is a communication tool between a person as an individual and the society as an environment. Visually fashion can be very strong in terms of its influence on a person's behavior, mentality, and his way of thinking, but, in my opinion, the clothes are not identifying the character of the person's identity. I believe that if the person, who is wearing certain clothing, can be characterized as an artistic identity, and sees himself as an autonomous individual in the environment he is in, this person cannot be identified by the clothes he is wearing. Also, if his identity has traits of self-sufficiency, self-analysis, and self-awareness, this person can exist apart and independently from the environment or the society he is in. Davis states that the sociological interest in clothing can be explained by the people's need to share a message about their personality. He is also implying that if there is a group of individuals, then, the effect of the fashion currents will define people by their status and their importance in a particular society.

Historically the society of Soviet Russia during the "Perestroika" period was still under strong supervision of the government and policy of the Communist Ideology, which strongly affected everyone's presumption on fashion and what should be considered fashionable. It was affecting people on different levels, from cutting off the connection with the "outside of the border" world (everyone was forced to exist behind the "Iron Curtain", which meant that there was no connection to the in American, European or Asian markets) to the suppression of any attempts within the borders to form any creative organizations, communities to discover the true national identity. The meaning of the Soviet fashion was the idea of mass uniformity, which aimed to suppress a personal individuality. It motivated the process of the collective stagnation of the mind, allowing controlling the masses easier, rather than to control a self-independent individual.

As a social reaction and a dissent to the concept of the uniformity and Communist ideas of collective patriotism and self-sacrifice for the good of the conformist system were created the oppositional subculture groups, who wanted changes. Despite the constant control and censorship of every type of creative activity in Soviet Russia, the rebellious spirit of the young generation forwarded the “phenomenon of the open youth protests against the ideological and cultural stagnation.”²¹

The spiritual leader of the oppositional movement of the Perestroika time was one of the representatives of the Russian rock music underground scene Viktor Tsoi. He had his unique creative style on and off stage, which was based on his personal understanding of fashion.

At the sub-chapter “The Clothing Codes”, Davis proposes a theory that clothes have codes. He implies that clothes have permanent codes such as national symbols, ethnological and cultural traits. But those clothing codes depend on the environment and the context. Davis defines the wearer’s identity, the occasion, the society, and even the wearer’s mood as a possible definition of the context. I believe that fashion code is the social identity of the person who wears certain clothes. And that identification can be analyzed by a person’s identity, his social status, and his environment. The wearer can be identified, judged by the fashion codes only within the context frames, and most importantly according to the social presumptions on the definition of those frames.

In Soviet Russia, the communist symbols had a great patriotic impact on society in the late 80s. But there was a part of the society, which understood the symbolism differently. People, who recognized the double moral in the politics and the art industry, gave those symbols their meaning and value. In the summer brigades organized by “Komsomol”, which was sponsored by the Communist Parties, the students were obliged to wear the uniforms, covered with the official patches, which symbolized their ranking within the system or in other words their social status. Those clothes and the details would distinguish them from one another according to their status (mostly oriented by the military hierarchy). In opposition to that, some students would add their symbols on their clothes, such as the inspirational mottos of their sports teams. Or most commonly they would create new symbols using their creativity. Those symbols would be customized, unique, and they would automatically bring people together not by their status, but by their common interests. That gives me an illustration of how the creativity of the person’s identity can change the meaning of the fashion code, in this case, the symbols of authority became the symbols of friendship, and unity based on the common interests, and most importantly gained the personal value.

Proceeding with the analysis of Davis’s ideas, I have decided to apply the definition of the “fashion codes” and “undercoding” onto my research topic of the “fashion identity being under the suppression of the society”. To my understanding during the Perestroika period, the clothes codes had the power over the identity of the wearer, due to the established norms of what was accepted to wear by society.

On the other hand, I understand the “undercoding” as a setting when the social presumptions on the person’s image can not affect the formation of his identity. And that person can exist as an autonomously from society or any social judgment. So the “undercoding” - is the self-identification by the means of self-expression, not by social identification.

Based on that knowledge, I could say, that in the Soviet Society people from subcultures who represented the “oppositional” fashion were “undercoding” the established “conformist” Communist identity in clothing, by forming their own identity and creating their own rules, currents of fashion, and their national fashion identity.

Davis adds on the importance of the fashion code being dependant on the context. He suggests that the context can be illustrated by the “identity of the wearer, the occasion, the place, the company, and even something as vague and transient as the wearer’s and the viewers’ moods”²⁶.

Davis specifies “undercoding” as a process that can appear when there are no rules of how the person’s identity is presumed by society. And the personal, individualistic traits come to the fore. Here, I wish to return to Viktor Tsoi’s fashion identity and use it as an example of the “undercoding” in fashion. He had a very unique personal characteristics, such as a rare tone of voice, distinguishable walk, his gestures, which resembled the manner of the Asian martial arts, due to his admiration of Bruce Lee, and his style, his poetic, musical and artistic skills.

The idea of the person being identified by the society according to the specific set of rules, whether he is judged by his appearance, clothing or fashion attributes, or by his identity or personal characteristics, portrays the narrow-mindedness of that society, and suspects that society supports the suppression of individuality.

In Soviet society, the military wear was considered as the most respectable type of clothing. For quite a long period after the Second World War, the Soviet society was under the physiological, industrial and cultural shock. The War and the aftermath of it left a mark on people’s appearance, meaning that workwear and elements of the uniform become a norm, and carry significant influence on the post-war fashion trends²⁷.

As it is showcased as a very clear example in the movie “Assa”, there was a definite tendency when people, who were wearing the “official” clothes, military clothes, were considered by the society being superior towards everybody around them. I believe that this example can be characterized as an example of the fashion code, which can be traced by the features such as the cut, the fabric, color combinations, and the details. Those aspects would immediately create a certain reaction in society, especially within the subculture community. Usually, people would feel intimidated, when they would see someone dressed in the uniform of the official gown, expected to behave, and most importantly would feel threatened to act according to the established norms of the “Moral Code of the Builder of Communism”²⁸.

I find it essential to mention here, in addition to the meaning of the military wear in Soviet Russia, specifically in the late 80s, the official image and clothing were associated with masculinity. I choose to agree with Davis, that the “in the mid- 1980s fashion was interpreted symbolically dominant, an appropriation of masculine authority, by the very exaggeration of its styling”²⁶. The oversized shapes, military paraphernalia, and the associations with the authoritative image in clothing made an impact on the understanding of the masculine image in the Soviet Society. Masculinity was defined by the social status that the man had, rather than the man’s personal moral qualities, intelligence or aspirations.

And lastly, the author brings attention to the importance of the aesthetic expression being a valuable and foundational part of the “undercoding” phenomenon. He states that “the fashion aspect of clothing can be viewed as an aesthetic expression”²⁶. It is natural for me to believe that the most valuable component of identity formation is the need for some form of expression.

Fashion changes the meaning of clothes, from just the pieces of fabric sewn together to a more aesthetic value. And when it comes to the formation of the person’s identity, fashion is one of the ways to express your individuality according to the unique personal characteristics.

After analyzing Davis’s ideas I came to the conclusion that because of the creative aspect of the person’s identity it is possible to overcome the social suppression of the identity. More importantly, fashion can be used as a visual language to define your identity, create a reality in which no suppression or limitation of social context can influence the formation of that identity, or the right for it to exist.

2.2 PREHISTORY

I wish to start the theoretical research with a brief pre-historical introduction. To be able to develop the analysis of the conformist and oppositional fashion identities of Viktor Tsoi and my mother within the chosen timeframe of Era of “Perestroika” (1985-1991), it is essential to bring the light on the most significant prehistoric prerequisites of the decay of the Soviet Union and the death of the Communist Ideology.

Talking about fashion during the timeframe from 1985 till 1991, it is impossible not to define the social, cultural and political environment at that moment.

Before I move to the more in-depth analysis of “Perestroika” time, I want to outline several the pre-historical facts which I chose to be the most relevant and significant to my research topic:

- October Revolution²⁹ and Establishment of the Socialist-Communist Ideology³⁰, 1917-1927. (Utopian ideas of the Communist parties), party politics glorification, the “Ideology of the Averaging”³¹
- The era of Stalin and Domination of Stalin’s “Identity Cult”³², 1927-1953. Its repercussions, such as plantation of the mass societal intimidation due to the denunciations, severe censorship in every creative and non creative industry, the “freedom of speech”³³ ban and mass extermination of the “intellectuals”³⁴
- Brezhnev Era and “Era of Stagnation”³⁵, 1964-1982. First sensations of the freedom, the prerequisites to the societal stagnation, the activities of the first oppositional artistic unofficial organizations
- “Era of Perestroika”, 1985-1991. Reconstruction period, the collapse of the Soviet Union, the “Double moral” phenomenon, the blooming of the youth underground subcultures.

Those historical events affected my family’s ideological and cultural formation. They were the foundation of the formation of my mother’s and my overview of the culture, art, society and most importantly fashion.

“PERESTROIKA”, 1985-1991

It is essential to define what is “Era of Perestroika”, also known as the “Reconstruction Period”, and historically why and how did it happen. It is important because I chose to analyze my mother’s and Viktor Tsoi’s identities in the frame of that period, as well as of its drastic cultural, societal and political repercussions that influenced the formation of the society and culture of modern Russia. The Era of “Perestroika” is defined as the last Era of the Soviet Union in Russia, and the year of 1991 is the official year of its dissolution. It is important to state, that together with the political formation of the Soviet Union came the social formation of the Communist and Socialist Ideology. That Era is defined as the time when the society of Russia was in contradiction to the totalitarian socialist regime.

“ASSA” the movie, 1987



Figure 5.

I believe that the movie “Assa” can be perceived as a symbol of the “Perestroika” Era. It is a 1987 Soviet crime film directed by Sergei Solovyov. It was showcased only on the 1st of April of 1988 in Moscow and was in the theaters only for 3 weeks. It was almost impossible to get tickets since this film caused such a strong interest in the masses; in addition to that, it was showcased at the first in the USSR art-rock-parade which took place in the House of Culture at the Moscow Electric Lamp Plant^{36, 37}

It was the first Soviet movie that showed the reality of the society at the moment right before the collapse of the Soviet Union and the totalitarian regime. The movie “Assa” presented an example of ordinary people who wanted more from life, than they could have in that environment they were living in. It carried a rebellious spirit against the system, the social rules, and limitations of the Soviet Ideology. There are a lot of scenes in the movie, where it is very easy to spot the more “frivolous” fashion for that time.



Figure 6.

Firstly, I want to highlight the scene from the movie, which serves as a very interesting example of the fashion norms during the end of the 80s in Soviet Russia, as well as it gives an idea of the image of the oppositional fashion identity.

In one of the scenes the main character “Bananan” (Sergei “Afrika” Bugaev) decides to pierce his year to wear the self-made earring with a photo of his girlfriend, and then later wears it outside on the streets of Leningrad. Almost immediately the main character gets stopped by the representative of the authorities and being forced to remove it.

The policeman also comments that, if he refuses to take off the earring, that his actions will be considered as a disgrace towards the country, nation, and the social norms. The character, without any hesitation, decides to keep the earring on, to which a policeman forcefully pulls the earring out of the character's ear, ripping his earlobe. Then the character gets arrested and being forced to spend the night at the Police department, because of his unacceptable attitude/fashion choice. Later this scene inspired the creation of the accessories for the practical part of this Thesis work.



Figure 7.

Secondly, what is very fascinating and interesting about this movie is that for the first time in the history of Soviet cinematography the soundtrack was not the typical melodic song, sung by famous pop singers such as Alla Pugacheva³⁸ or accompanied with the orchestra music³⁹. Boldly enough all the background music was the sounds of the underground rock, the music, which was considered inappropriate, and immature.

At the end of the movie, the very iconic scene takes place, which symbolically defines the core feeling of the “different, freedom-seeking” generation. The scene involves the iconic Russian underground rock musician Viktor Tsoi, who plays himself. He and his band are forced to play the “righteous repertoire”, which means that they are obliged to perform only the music that can improve and motivate the ideological, theoretical and professional level of the listener. Instead, familiarly, he walked onto the stage, drops off his long black coat, clenches the microphone in his hands and calls out: “We want changes!”³⁷



Figure 8.

“Changes”, by the band “KINO”, 1989

*“...We can't be proud of the wisdom of eyes
And of skillful gestures,
We don't need it to understand each other.
Cigarettes in hands, tea on the table,
It all came back to where it had started
And suddenly, we are afraid of changing something.*

*Our hearts require the changes,
Our eyes require the changes,
Into our laughter and our tears,
And into the pulse of veins
Changes!
We are waiting for changes⁴⁰.”*

This song transformed into an anthem for social-political changes happening during the “Perestroika” period. Most importantly, even though the director purposely injected this scene with a distinct, social-protest meaning, the Band stated more than ones, which the song isn't about the political changes, but inner, deeper things more like creative changes and a sense of freedom.⁴¹



Figure 9.



Figure 10.

This is a scene from the movie "Assa", where the characters "Bananan" and his love interest Alik are using a red tube to communicate with each other. Later this scene inspired me to name the fashion collection "Communication Tube".

MY FAMILY'S HISTORY UNDERGOING THE STALIN'S REGIME

For this research, I have decided to go further back into my roots and to start with the study of my family's history, which shows vividly how socialism, the idea of Capitalism and Stalin's repressions affected my family's identity. And how, later, it affected my mother's fashion identity, and later my identity as well.

The goal of this segment is to understand how my family was affected by the suppression of the Socialist Ideology, and why I can define them as the victims of the Stalinist Totalitarian Regime. My main concentration will be on the ancestors from my mother's line, because I believe that their experience later affected her life in terms of her social and personal outlook on life, national identity and formation of her beliefs. All the mentioned aspects made a huge impact on her personal identity formation, as well as her creative expression through clothing.

Having that in mind, I tracked down the first memories of my family's heritage, and discovered the following.

In 1941, at the beginning of the Great Patriotic War⁴², my grandfather's father went to serve in the army and his mother abandoned him with no explanation. This led to him being left under the supervision of his elderly grandparents, with the scenery of the demolished family household, the continuing fear of Stalin's campaign and the transition to the most horrific war in the history of Russia.

According to my grandfather's recollection, during the Stalin Era his grandfather's grandparents were "kulaks". Before the October Revolution (approx. 1900 – 1917) "kulaks" carried an original definition as the independent farmers who developed from the peasantry and became affluent.⁴³ Based on my grandfather's words, his grandparents were independent farmers, who build their own cheese manufacture in the Tver Governorate, Tver Oblast. They worked diligently and were considered honorable and intelligent people by their neighbors. With time their production grew and it brought them wealth. Later after the October Revolution, their family faced Joseph Stalin's campaign of "dekulakization"⁴⁴ and "collectivization"⁴⁵ (1929-1933).

The definition of the term "kulak" was modified by Stalin himself as "peasants with a couple of cows or five or six acres more than their neighbors"⁴⁶. Moreover according to the Marxist-Leninist Ideology⁴⁷ which began its social and political domination it automatically labeled them as "class enemies of the poorer peasants"⁴⁸.

Later my grandfather was reminiscing about the story his grandparents were telling him about that period, and how they were forced to undergo the collectivization by losing their household, their savings, and their business, with the official reasoning of them being the “enemies of the people” or “enemies of workers” according to Article 58 of the RSFSR Penal Code⁴⁸. And for reassurance purposes they sent their son (my grandfather’s father) Vladimir Fedorovich to Leningrad, so he wouldn’t be under the risk of the execution or arrest, as well as the risk of becoming a victim of famine, as a consequence of the Stalin order for “kulaks”⁴⁹ were “to be liquidated as a class”⁵⁰. That experience affected my grandfather’s life majorly.



Figure 11.



Figure 12.

From my grandmother's side, it was later discovered that her uncle Dyakonov Sergei Sergeevich⁵¹ (he was the director of the "GAZ"⁵² automotive manufacturer for more than 6 years from 1932-1938) was also the victim of Stalin's suppression in 1938 (1953 after Stalin's death). In his case, he was arrested and executed immediately, with the note being delivered to his mother years later with the information of his death. Her heart never recovered after, and she forever remembered living her life in the hope of her son still being alive.

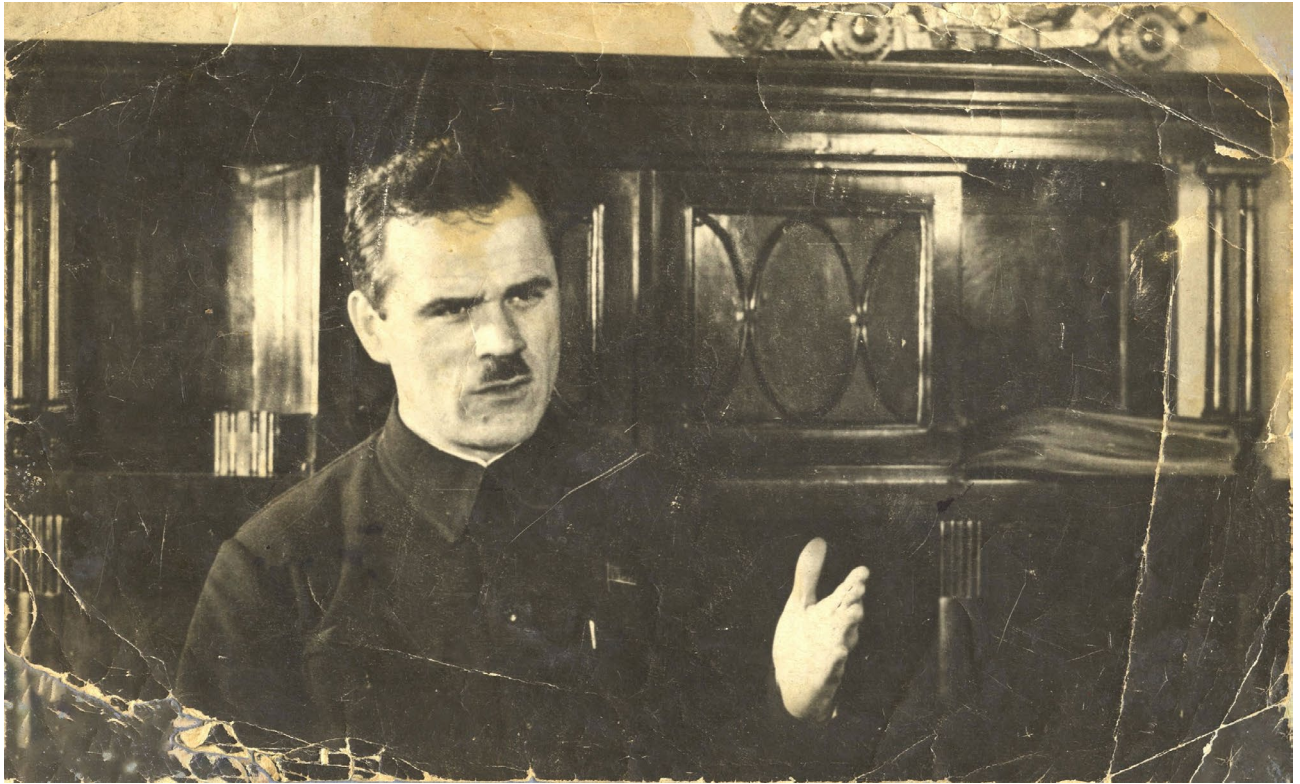


Figure 13.

I find these facts about my family extremely important for this research, because I believe that my cultural, fashion and personal identity was motivated by the experience of my family living under controlling, limited social conditions. Every member of my family was affected in a major way by the historical events starting from the October Revolution 1900 – 1917 till the "Perestroika" period, when on the 26th of December 1991 the USSR stops existing. These facts are relevant to the study of my own identity.

CHAPTER III

3.1 STUDY CASE ANALYSIS

To answer the main question of this Thesis work: “Can the creative identity exist in the suppressive society?” I have decided to identify two essential fashion types of Perestroika time:

- “Conformist” fashion identity
- “Oppositional” fashion identity

In this study I define Viktor Tsoi⁵³’s identity as a representative of an oppositional fashion, and my mother’s identity as a representative of a conformist fashion.

Through analysis of Viktor Tsoi’s personal fashion image in the timeframe of 1985-1991, I will study how his creative identity differentiate from the masses, why it was “oppositional”, and how it influenced my personal identity and reflected on the practical part of this Thesis work.

Through analysis of my mother’s personal fashion image in the timeframe of 1985-1991, I will study her experience wearing clothes which had a goal of uniformity in it, how those specific clothes affected her personal identity, and her attempts of changing the meaning of the “conformist” fashion, and how it translated into my work and the formation of my identity.

Essential characteristics of both study cases of this research:

“Perestroika” 1985 – 1991	Conformist Fashion Identity (My mother)	Oppositional Fashion Identity (Viktor Tsoi)
Social status	student	Lead singer of the band “KINO”
Personal Identity	Young woman; an architect; never considered herself creative/artistic; social, but never an activist; open-minded, but was raised with the idea that she belongs to a social group with the specific beliefs and social rules	Young man; singer/artist/writer/actor/musician /idol; independent, don’t want to belong to any social group; open-minded, bold, bravely expressing his opinions; has the need for self-expression;
Fashion Identity	Clothes made by my grandmother according to “Burda” fashion magazine ⁵⁴ (catalogue models, suggested by the government), mostly obliged to wear official clothing (uniform)	Self-made, second-hand, re-designing second-hand clothing, jeans and t-shirts from America (Joanna Stingray)

Figure 14.

VIKTOR TSOI'S FASHION IDENTITY

"I could not care less" - Viktor Tsoi about his fashion style.⁵⁵



Figure 15.

In the frames of the chosen for these work historical, cultural and ideological circumstances, I decided to focus on the aspect of fashion as a way of creative expression. As for the case study I chose the identity of Viktor Tsoi, who was the cult Soviet rock star of the 80s in Soviet Russia, the front man of the rock band "Kino", singer, song-writer and actor of the iconic movies such as "Yya-khkhha!" (Nugmanov R., 1986), "The End of Holidays" (Lysenko S., 1986), "Rock" (Uchitel A., 1987), "Assa" (Solovyov S., 1987), "The Needle" (Nugmanov R., 1988).⁵⁶

VIKTOR TSOI

1962 – 1990

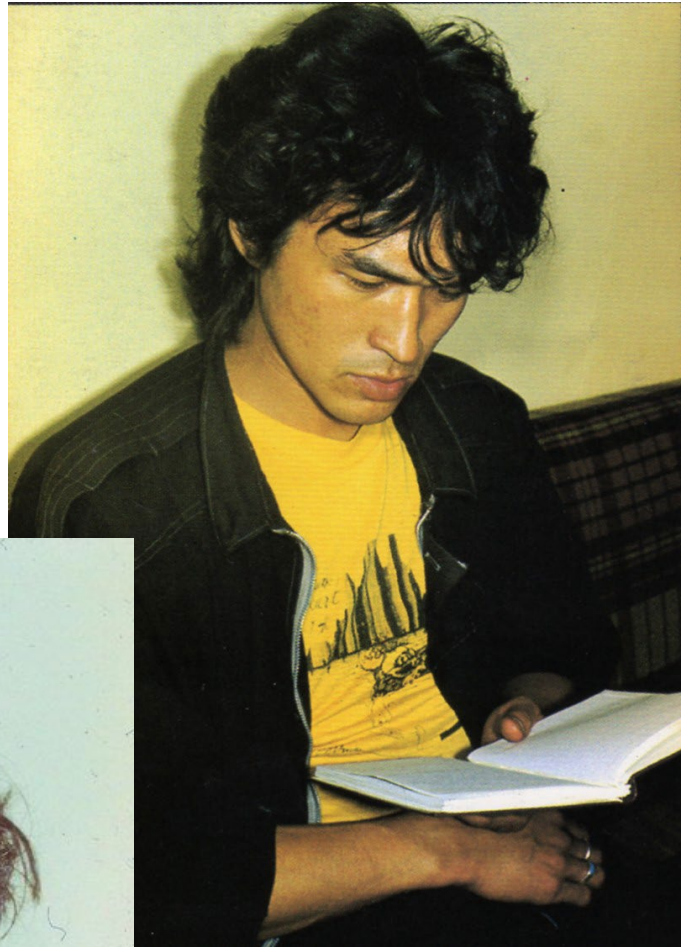


Figure 16.

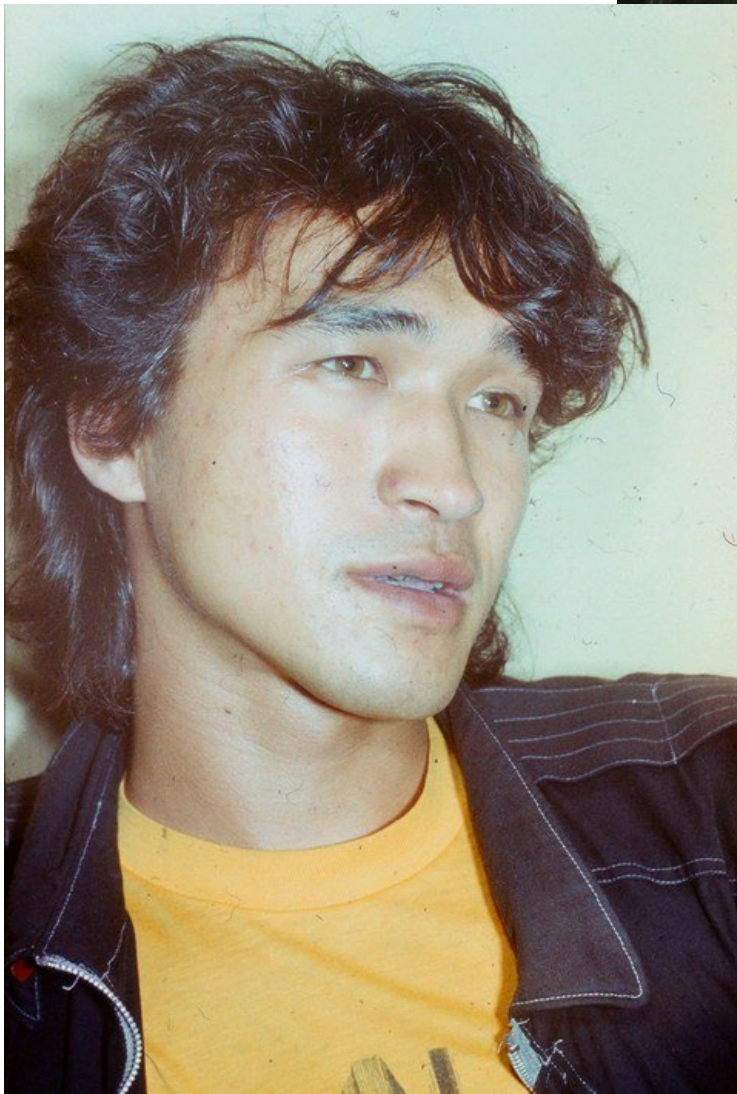


Figure 17.

Viktor Tsoi had a very distinguishing and unique fashion image which he created completely by himself, as he had a very strong artistic vision which was inspired by his personal understanding of the time and the clothes that he was wearing. Trusting the right sources of description of his personality and his achievements in the arts, music and cultural scene of the Soviet Russia, Victor definitely possessed his own distinctive creative aura.



Figure 18.

Using his music and his great talent of creating lyrics for the songs of his rock band “Kino”, which in the late 80s reached its peak of popularity, Viktor Tsoi was able to inspire and guide a post-Soviet generation into a new uncensored reality, where it was more than welcome to express your own creative identity. He without a doubt had a very strong charisma and the ability to reach people’s minds, but on a very personal and profound level.

His personal style may looked at first as a “quick-handedly made from scratch” look, but in fact there was a lot of through put into it by Victor, which made it so outstanding and different from the rest.

Since childhood, Viktor was Passionate about the Asian culture, which possibly was motivated by the fact that his father Robert Tsoi was half Russian and half Korean, and his Korean roots could be traced to the Songjin, Hangyong, Korea, where his grandfather Choi Yong-Nam originated.⁵⁷

Viktor Tsoi was hugely influenced by his admiration of the Hong-Kong-American actor, martial artist and philosopher Bruce Lee.⁵⁸



Figure 19.



Figure 20.

“Only the self-sufficient stand alone – most people follow the crowd and imitate⁵⁹.”

– Bruce Lee



Figure 21.

“Tsoi was a huge fan of Bruce Lee, and as some of his contemporaries testify, would spend hours in front of a VHS player, watching bootleg copies of Bruce Lee’s films, rewinding back to the best bits and mimicking the actor’s movements and combat maneuvers.”⁶⁰

In real life Viktor avoided any street fights, display of aggression, and in general he was always against violence. He strove to achieve a more meditative approach to life, people around him and his creative practice as a musician and song-writer. He praised Bruce Lee's strong charisma on the screen, and tried to imitate his demeanor.

Despite his popularity during the Perestroika period, since 1986-1988 he was working as a stoker at the "Kamchatka"⁶¹ boiler room. "Kamchatka" was also used as the place for the "unofficial" under-the-table music concerts and the meeting spot for underground musicians, artists and representatives of the "oppositional" subcultures. Later that are turned into club-museum named after Viktor Tsoi.



Figure 23.

A fragment from the interview with Victor from the Perm's newspaper "Young Guard", 1990:

- *"Is black your favorite color? Do you consider this color as a symbol of your life?"*
- *No, it is just my favorite color. That's it.*⁶²

Viktor loved black color a lot, as most of his clothes were this color. He loved the simplicity of clothing, and its functionality.

His favorite item of his wardrobe was his iconic black bomber jacket. That jacket had big pockets on the front and spacious side pockets. Almost every photo of his it is obvious that he stacked them to the fullest with random things. Most probably with pack of “Marlboro Red” or “Belomorkanal”, his favorite cigarettes. He had a habit of rolling the sleeves of the jacket up to just below his elbow, again for more comfortable feeling. Sometimes he would attach the badge on the front part of the jacket or on the front yoke.⁶³



Figure 23.

Viktor was never chasing any fashion trends, and almost never bought anything which was available in the stores. He would search for the second-hand clothing pieces, which were most of the times a few sizes bigger for him. But he skillfully re-designed them and styled them by his own personal taste.

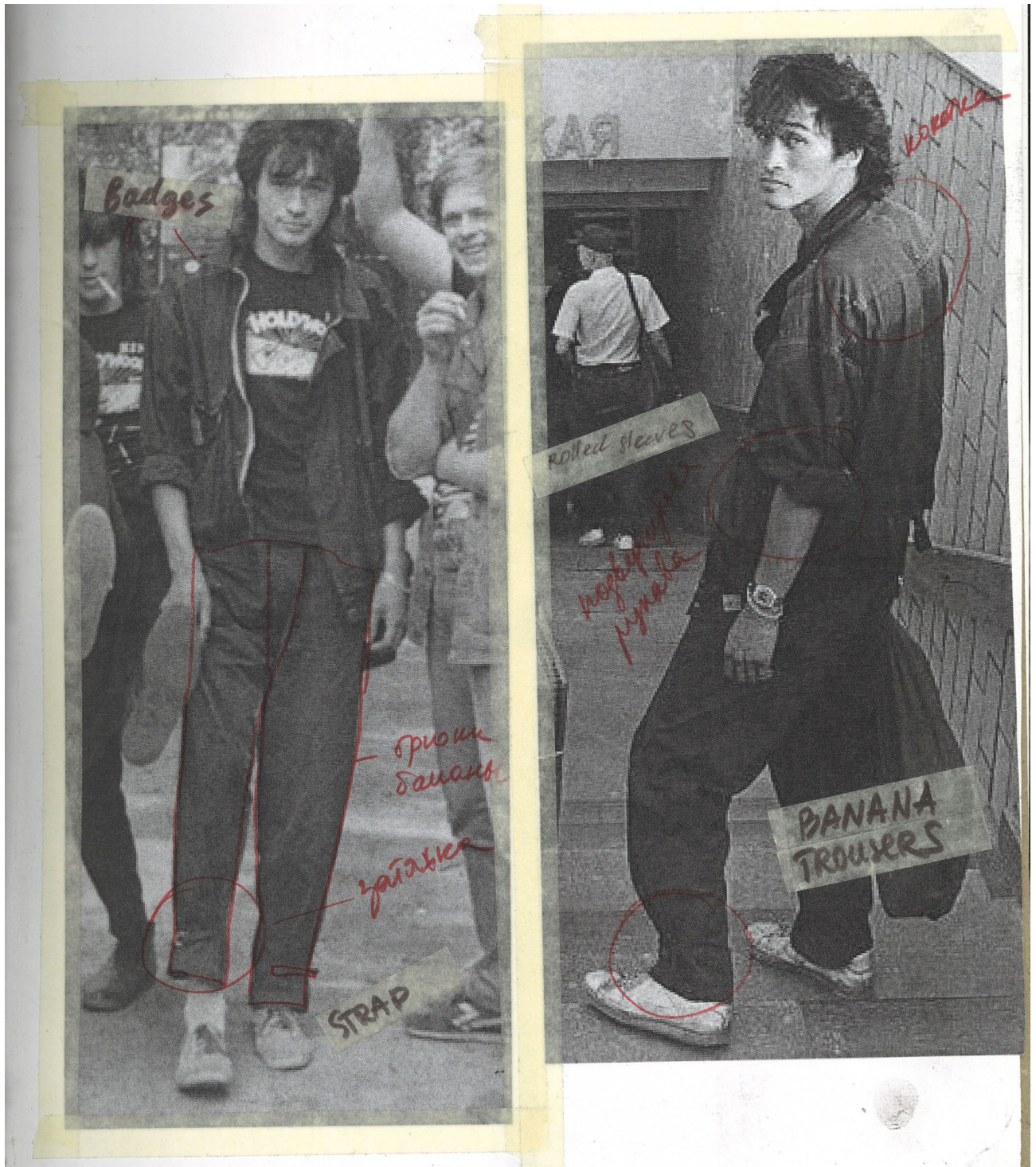
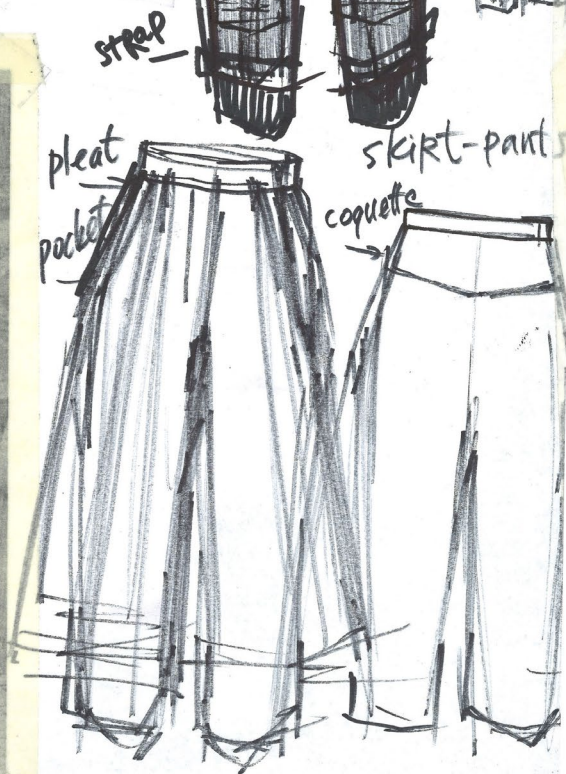


Figure 24.

VIKTOR TSOI



VIKTOR TSOI + YURI KASPARIAN
RED SQUARE



WIDE PANTS

Figure 25.

For the pants Victor mostly wore wide black trousers with a strap around the ankle, or sometimes he would roll the hemline, so the length wouldn't irritate him.

Every time he performed on stage he was articulating and moving a lot, putting a lot of expressions into his performance, therefore he valued comfortable and easy-wearable shapes, such as oversized and draped.

His on stage style and off stage style were quite similar, the only difference was only the accessories: necklaces, bracelets and scarves.

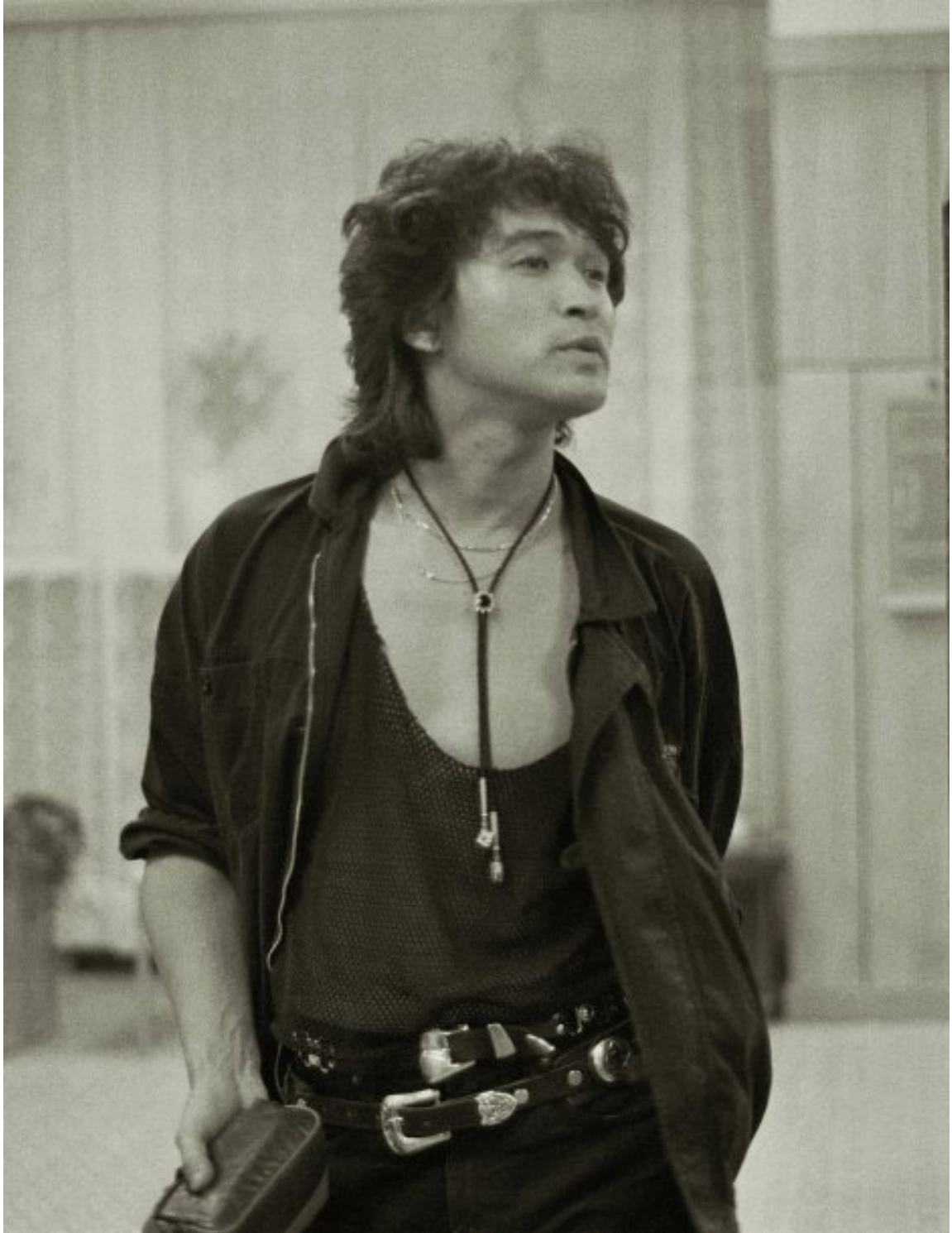


Figure 26.

As for the shoes, this is where there was the only difference in color from the rest of his outfit. Victor preferred to wear comfortable sneakers rather than any other shoes.⁶⁴



Figure 27.

“OPPOSITIONAL” FASHION / JOANNA STINGRAY

In the beginning of the 80s the Californian singer Joanna Stingray visited Leningrad for the first time and was introduced to the local underground rock music scene. She was so fascinated by the talented people she discovered, their spirit and their motivation, that she decided to support the young musicians, and eventually became the “key figure in popularizing Soviet and Russian rock music and culture in the West in the 1980s.”⁶⁵



Figure 28.



Figure 29.

In 1987 Stingray married the guitarist of the band “Kino” Yuri Kasparyan, and decided to stay in Russia for as long as it was possible according to her visa. Stingray was especially close to the Victor Tsoi, and she always admired his individuality and maturity. During their friendship, she introduced him to a new music and clothing. Quite soon, already in 1988 Victor could be spotted wearing the T-shirts with American prints, and blue jeans, which were impossible to get in Soviet Russia during that time.



Figure 30.

Joanna Stingray's recently published photo archive that opens a window to a completely new side of the youth culture of the 80s demonstrating the free and independent spirit that was always kept under wraps. In addition that archive serves as a great informational source about the clothing of the representatives of the subcultures of the late 80s in Leningrad.



Figure 31.

“Kvartirnik” – is a private concert, which takes place in someone’s apartment, with a small number of musicians performing with acoustic instruments. It gives the opportunity to be more closely acquainted with the artists and the music. In the 80s it was a very common practice for the underground musicians, since they couldn’t perform at the official occasions, because their music was unacceptable.⁷²



Figure 32.

For example there is a fascinating photo of the musicians goofing around with clothes between the gigs and gatherings. In this photo the musicians played with their image by wearing someone's floral dress and drawing random symbols on their bodies with a lipstick.

A quote from the “Self-satisfaction” (2004) song by the Russian punk band “Object of ridicule”⁶⁶:

*“We’ve known since childhood the cure for the flu.
They sing there, we listen here.
If you want to sing here – turn off the sound.
Self-control is your best friend. Always*

*We are free, like birds, but birds have the king,
For every squeak, party control.
Art seems to be the property of the masses,
But it is strictly in doses and at a specific hour for us⁶⁷.”*

Those lyrics really reflect the struggles of being artistic and honest in the soviet society.



Figure 33.

CONCLUSION

One of the main reasons I have chosen Viktor Tsoi as the study case for my Thesis work was because my mother knew his creative practice well, and when I was younger, she introduced his music to me. That opened so many doors for me into a new creative world of the unknown culture of Soviet Russia. I became very fascinated by the spirit of the youth subcultures of the 80s. The more I studied about Viktor Tsoi's life, interests, his work, the more I felt that my outlook on life is very similar to his. I always believed that fashion design is a way of formation of my identity through the creative expression, and I believe that Viktor's music and style was the mirror to his self-discovery.

MY MOTHER'S FASHION IDENTITY

This subchapter I want to dedicate completely to the study of my mother's social, creative and fashion identity. Starting with her personal experience regarding fashion during the "Perestroika" period of 1985 -1991, what clothes she was wearing and her outlook on fashion in general. This research will be mainly supported with the photos from my mother's personal photo archive, or my family's archive. Secondly, I want to research the "conformist" fashion identity using the example of "student construction brigades" fashion. Focus will be on the example of my mother's experience and memories participating in the "student construction brigades" organized by the "Komsomol"⁷⁴ party in 1986. According to my mother, that obligatory summer practice she went through left a memorable trace on her identity formation. Lastly, I will make a conclusion how my mother's fashion identity influenced my fashion identity.

TATJANA SHUSTROVA



Figure 34.

My mother never really told me anything about her youth, her experience living in Soviet Russia until a certain age. Definitely my interest in her life, her identity formation and my discovery of her photo archives made her open up to me and share her memories of that time.



Figure 35, 36.

Back in the 80s in Soviet Russia, the only way to stand out from the crowd was to either customize the clothes which were available in the stores, or to make your own designed clothing pieces.



My grandmother Olga Kazbekova was always interested in fashion and sewing. After University she started going to the sewing and pattern-making courses, and she learned a lot there, and started practicing creating clothing pieces herself. She was very good with kitting as well. Growing up, my mother would have a good variety of clothing pieces thanks to my grandmother's skill. Later when my mother was in her 20s she followed my grandmother's steps and started designing and making clothing pieces herself too. During the "Perestroika" times the overall salary rate was very small for the majority, and my mother could not afford to buy fashionable clothes that were advertised in Soviet fashion magazines. But my grandmother would always buy a "Burda" fashion magazine, which included the "make it yourself" sectors with simple basic models. And patterns were attached at the end of each magazine. My mother would also use those basic patterns in the late 80s to make dresses, pants, skirts and blouses for herself.



Figure 38.

From 1983 till 1989 my mother was attending the Saint-Petersburg State University of Architecture and Civil Engineering (SPSUACE)⁶⁸. She was doing her major in Architecture.

She was very communicative person with a very positive outlook on life, and she always attracted positive energy around her. Considering her fashion style, because of the most of her clothing pieces were made by herself or my grandmother, her image would always be different from others, which attracted a lot of attention. She loved wearing bright colors, and interesting color combinations with interesting accessories, like scarves, hats and jewelry.

In the beginning of the 80s my mother's style was more settled, because of the social norms in the socialist society. She tends to wear more minimalistic and formally. But later, closer to the 1991, there started happening some changes in society in regards to what was considerable fashionable, and my mother started dressing up more, and experiment with her image.

I have always seen my mother as a very brave, vibrant, independent woman. When I was first introduced to some of the photos of her youth, I immediately recognized her ability to always stand out, despite the lack of clothing choices available in stores.

In 1981 my grandmother bought my mother her first pair of jeans, which was a very rare clothing item to own back in that time. My grandmother's friend graduated from the Admiral Makarov State Maritime⁶⁹. After studying, he set sail abroad on merchant ships. From there, the ships illegally brought all sorts of things to Russia and resold them. That process was called "Farsovka"⁷⁰. He even brought her some cosmetics.

My mother was always very interested in music, art and fashion. Her and her friends followed the underground music trends, and events, and attended a couple of music concerts in the Leningrad Youth Palace (LDM)⁷¹, which back then, originally was planned as the place for the youth creative expression with the patriotic context, but in "unofficially" it turned to gathering spot for the "oppositional" subcultures. My mother always tried to purchase the vinyl records, and as soon as she heard that they were available, her and her friends would run to the store and stayed in the cue for could of hours, just to get it. If it wasn't successful, then, more realistically, she would tape over her cassette with the recordings of the "Kvartirnik"⁷² performances from another cassette, which made the sound quality is very bad, but, according to her, that is what made it so special.



Figure 39.

At the year 1986 Viktor Tsoi's career was almost at its peak, and, of course, my mother was extremely interested in his creative practice, his music and especially his fashion style. My mother was influenced by his charismatic style, and was always very inspired by his fashion. She recreated couple of his staple wardrobe pieces, such as this full-length black woolen coat.



Figure 40.



Figure 41.

“CONFORMIST” FASHION / “STUDENT CONSTRUCTION BRIGADES”

My mother participated in the “Student construction brigades”⁷³ during summer 1986, when she was doing her third year at the University. According to the regulations of the “Komsomol” organization, all students were obliged to do complete this activist practice to show the dedication to the country and its society.



Figure 42.

“Student construction brigade” - are temporary construction teams composed of students in universities and other institutions of higher education to work, usually during vacations. This form originated under the control of “Komsomol” of the Soviet Union.⁷³

Before the reconstruction period in Soviet Russia the “Komsomol” organization held the youth activities under a strict supervision, and mainly motivated be very patriotic, to cheer for the socialist ideology and act as a social unit in order to be more powerful. That translated into fashion image as a strong message to look like one, dress the same, and become an “irreplaceable” part of the grey mass of the society.

“Komsomol” - The All-Union Leninist Young Communist League usually known as “Komsomol”, was a political youth organization in the Soviet Union.⁷⁴

“In the 1960s, construction teams were created as voluntary student associations of youth assistance to the state in the implementation of urgent projects. By the beginning of the 1980s, participation in them became mandatory for each student. There are known facts when, for “not participating in the third labor semester”, students could be expelled not only from the “Komsomol”, but even from the University they are attending.”⁷⁵



Figure 44.

The atmosphere in the brigades created an association with a very controlled youth camp. According to my mother’s memories, besides the scheduled volunteer work, such as repainting houses, the students had to additionally watch and take care of the waifs or children from the orphanages, who worked there as well. No one had time for them, so that responsibility was easily transferred onto the students. And in the free time or during the food breaks, the Supervisor monitored the students, while they had to perform the patriotic songs in front of the important state figures, praising the Soviet leaders.

According to the occasion, everyone had to wear an official uniform, which consisted with the jacket, pants and the light knitted sweater with a zip, or a turtle neck jumper. Only for the “dirty” work, such as painting houses, there was another option of wearing the one-size overalls, which looked very baggy and shapeless almost on everyone.



Figure 44.



Figure 45.

Despite the feeling of the complete loss of your identity, because of the patriotic propaganda, constant strict supervision, forbiddance of any kind of creative expression, young students found their creative ways of avoiding that suffocating atmosphere by personalizing their uniforms by painting them, making their own custom patches and stitching them on their jackets randomly, which was a valuable message to the society about the spirit of the young generation.



Figure 46.

My mother was one of the students, who were supposed to watch the orphans and educate them on how to behave in society, and get them to help the students with the volunteer work. She was watching the two hooligans, while trying to paint one of the walls. According to her memory, those boys didn't want to obey any rules, and just wanted to have fun. As a protest, they took off their clothes and painted their bodies with a charcoal. My mother was not mad at them, because she believed that it was their way of creative self-expression.



Figure 47.

CONCLUSION

After the University everyone would have to go through allocation procedure, when you didn't have a voice regarding your possible future workplace or career opportunities. Everyone had to follow the system. The system would always make all decisions for you, doesn't matter if it was about your career or family, and of course fashion.

My mother was used to the idea that everything is decided for you in the society she was living in. This is why when it comes to her fashion identity, she always felt that she was not expressing herself enough or truly because of the social limitations.

Her story of finding her identity in the conditions of the constant suppression of any sign of creative mind or motivation showed me the determination of her spirit, and the never ending passion for life and self-discovery. My mother was always a great example for me to never be scared to challenge yourself, and be in constant self-search creatively. And the fact that she had to identify herself, her style, her fashion image having this great challenge of being rejected by the society she lived in, encouraged me to be more brave and bold with my fashion identity.

3.2 VISUAL DATA ANALYSIS / WARDROBE RESEARCH

Before proceeding to the design part of this Thesis work I have developed the visual research of the wardrobe of the representatives of the “oppositional” subcultures (Viktor Tsoi) and “Komsomol” brigades representatives (my mother) from the “Perestroika” period. I wanted to define the staple clothing pieces that were most commonly used in their everyday life which I would use later as my inspiration for my fashion collection. I have decided to start with creating the visual library called the “80s Book” where I collected all the visual material that could help me with my investigation.

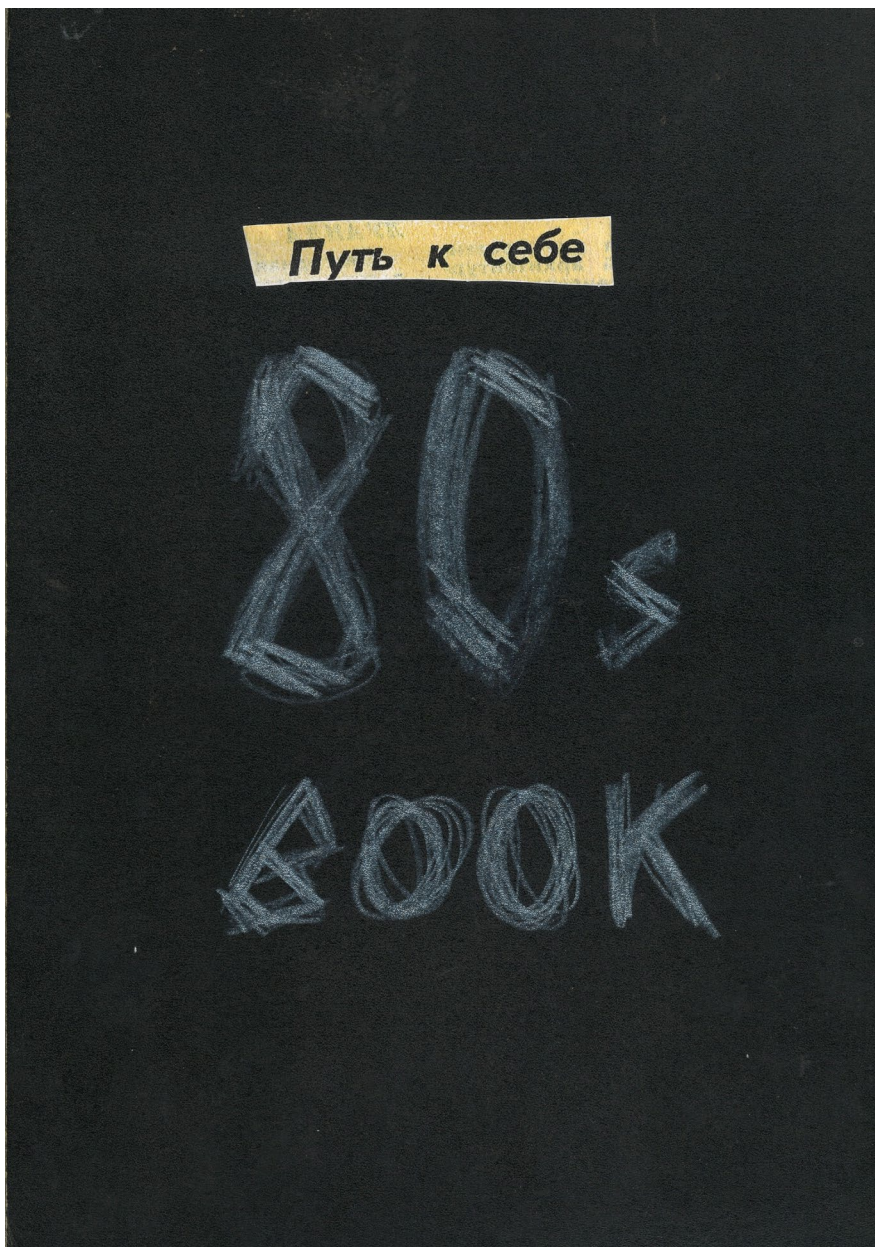


Figure 48.

The point of this visual research was to form the basic wardrobe for my fashion collection, inspired by the wardrobe of the representatives of the subcultures and representatives of the conformist fashion. The main goal was to outline the most interesting design aspects of both fashion identities which I found the most relevant for my designer's identity.

In order to complete this challenge I have created the "Table of the Researched Wardrobe Items". This table presents the design discoveries of my visual analysis. There are two main study cases defined as "Researched Wardrobe Wearers". The first study stands for the representatives of the non-conformist identity with an example of the clothing of the underground musicians, artists and actors during the "Perestroika" time in Soviet Russia. The main focus is on the personal wardrobe of the rock musician Victor Tsoi. The visual material is taken from Joanna Stingray's personal photo archive from 1986. The second study case stands for the representatives of the conformist identity with an example of the members of the "Komsomol" youth organization. The main focus is on the wardrobe of my mother during her participation in the student brigades organized by the "Komsomol". The visual material is taken from my mother's personal photo archive from 1986.

In the top row of the table I defined the key design aspects of this visual research:

- Silhouette and Cut
- Details
- Material
- Decoration

After that I chose the key clothing pieces for this research which later I used as the basic wardrobe pieces for my own fashion collection:

- Jacket
- Trench-coat
- Shirt
- Dress
- Trousers
- Overall
- Turtleneck sweater

The central content of the table shows the main discoveries that I made during the visual analysis. They include very detailed investigation of the most common shapes and cut of the garments, types of pockets, collars, straps, cuffs, then the materials of those garments, and lastly the decorations such as type of stitching, stitched on patches, pins and badges. These design discoveries I later interpret in my fashion collection.

TABLE OF THE RESEARCHED WARDROBE ITEMS

Researched Wardrobe Wearers	Researched Wardrobe Items	Silhouette Cut	Details	Material	Decoration
Subcultures Victor Tsoy (Menswear)	Jacket	Oversized Low armhole	Point down collar 3D pockets with the side folds Western flap pocket Gathered bottom hem strap on the back Angled chest pocket Hidden placket Slash pocket Welt pocket with flap	Denim Leather Cotton	Decorative stitching with the contrast yarn Shoulder straps Badges
	Trench-coat	Raglan Sleeve Wide Sleeve Oversized Long A-line	Big back and front yokes High lapel collar Big collar Shoulder straps Double buttoned cuff	Cotton Coated material	-
	Shirt	Oversized Low armhole	Front pockets Popover chest placket Standard front placket Sleeve placket Classic collar Box pleat pocket Two-button square and rounded cuff Inverted pleat pocket Box pleat flap pocket	Viscose Polyester	Pins Decorative Stitching
	Dress	Sleeves dress	Long Floral Print	Cotton Viscose	-
	“Banana” Trousers	Long Oversized High-waist ed Narrow to the bottom Low sitting	Deep side pockets Bottom front strap Wide fly Low sitting Elastic waistband Folds of the front	Cotton Denim Viscose	Long belt
“Komsomol” brigades My mother (Unisex)	Jacket	Fitted Classic sleeve	Box pleat flap front pocket Shoulder straps Lapel collar One button square cuffs	Cotton	Patches Pins
	Overall	Oversized	Lapel collar Long wide visible basic placket Wide front bottom stitched on pockets Waist belts from the same material	Cotton	-
	Sweater	Knitted	Turtleneck	Cotton	-

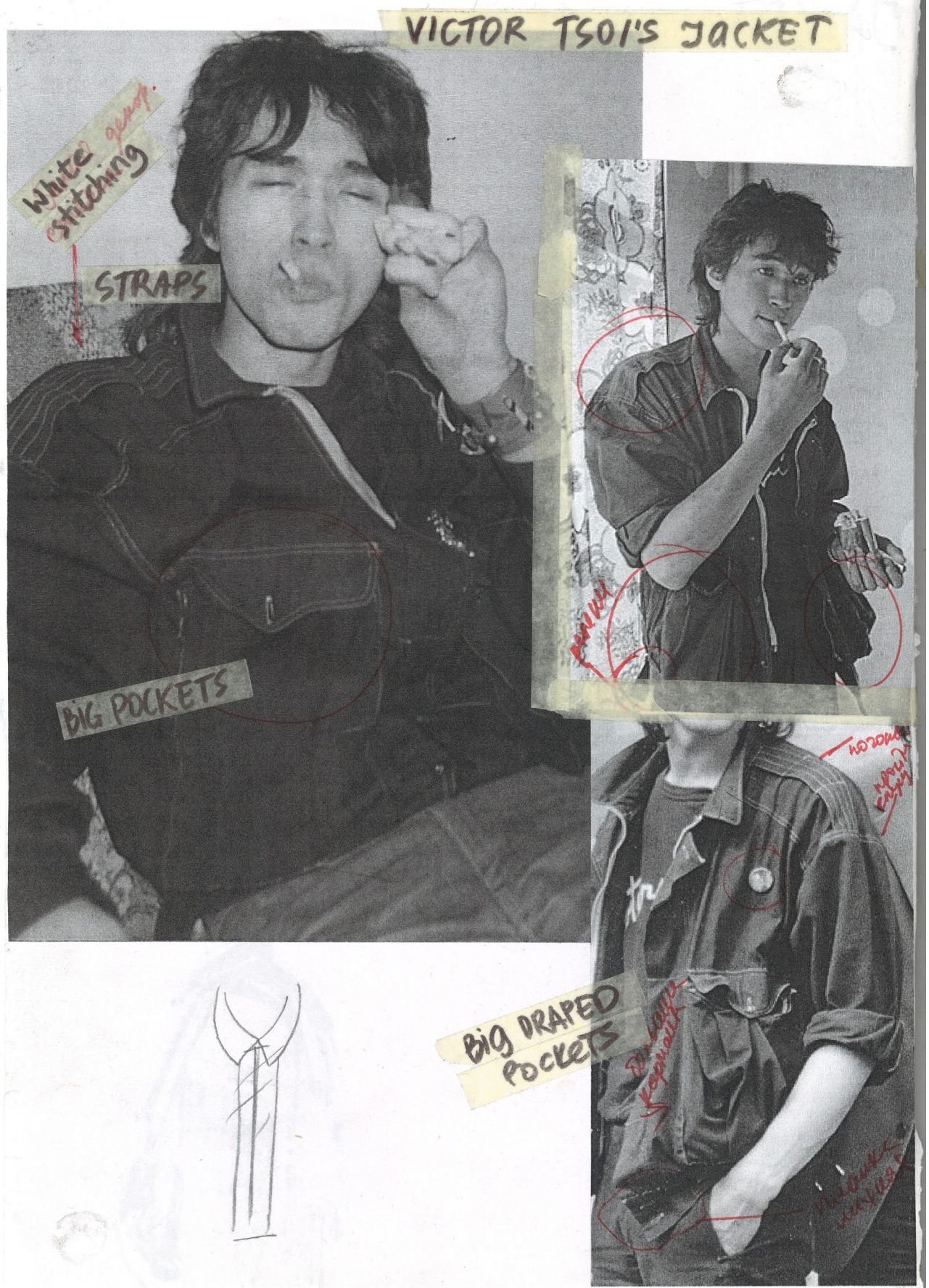


Figure 49.

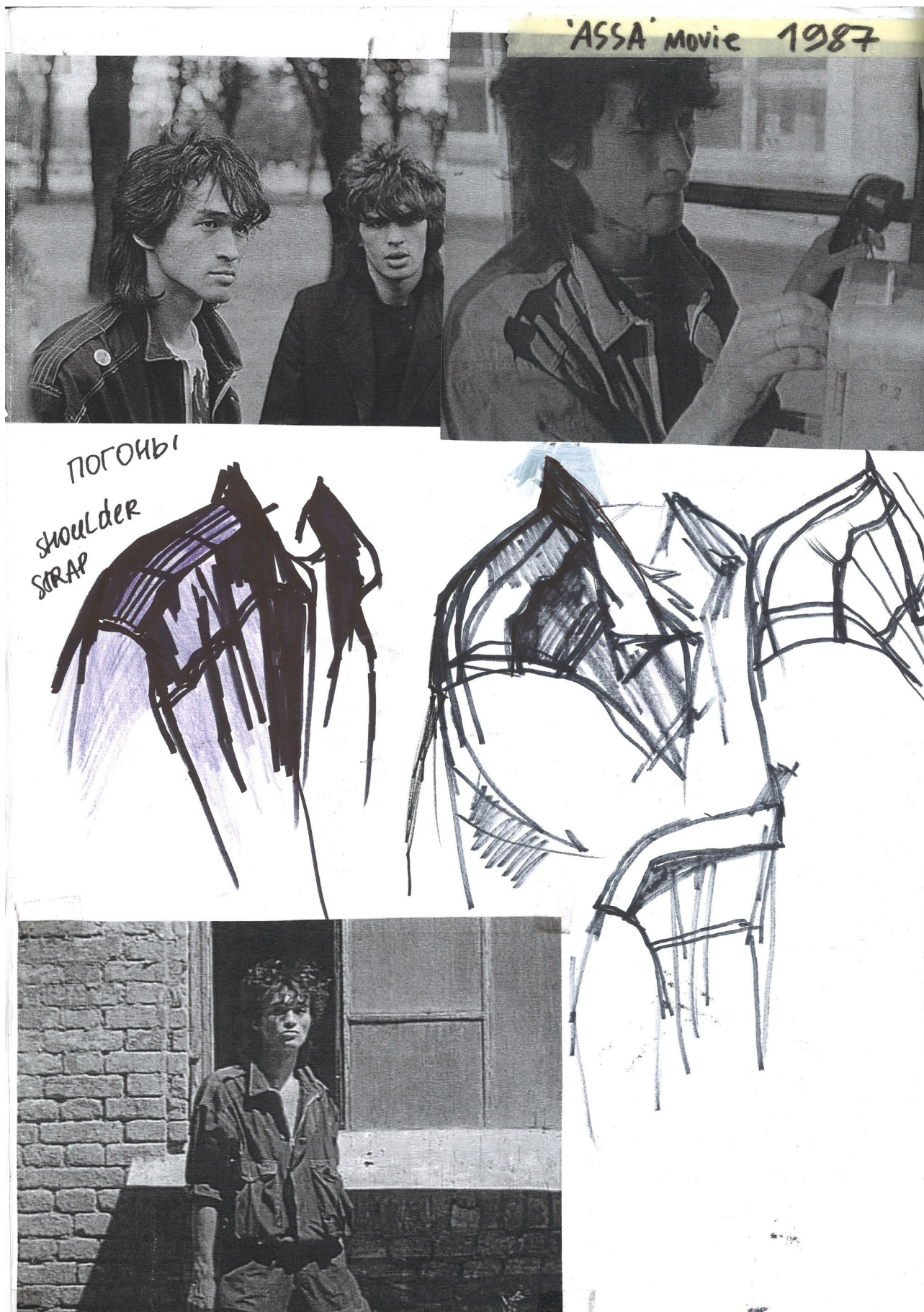


Figure 50.

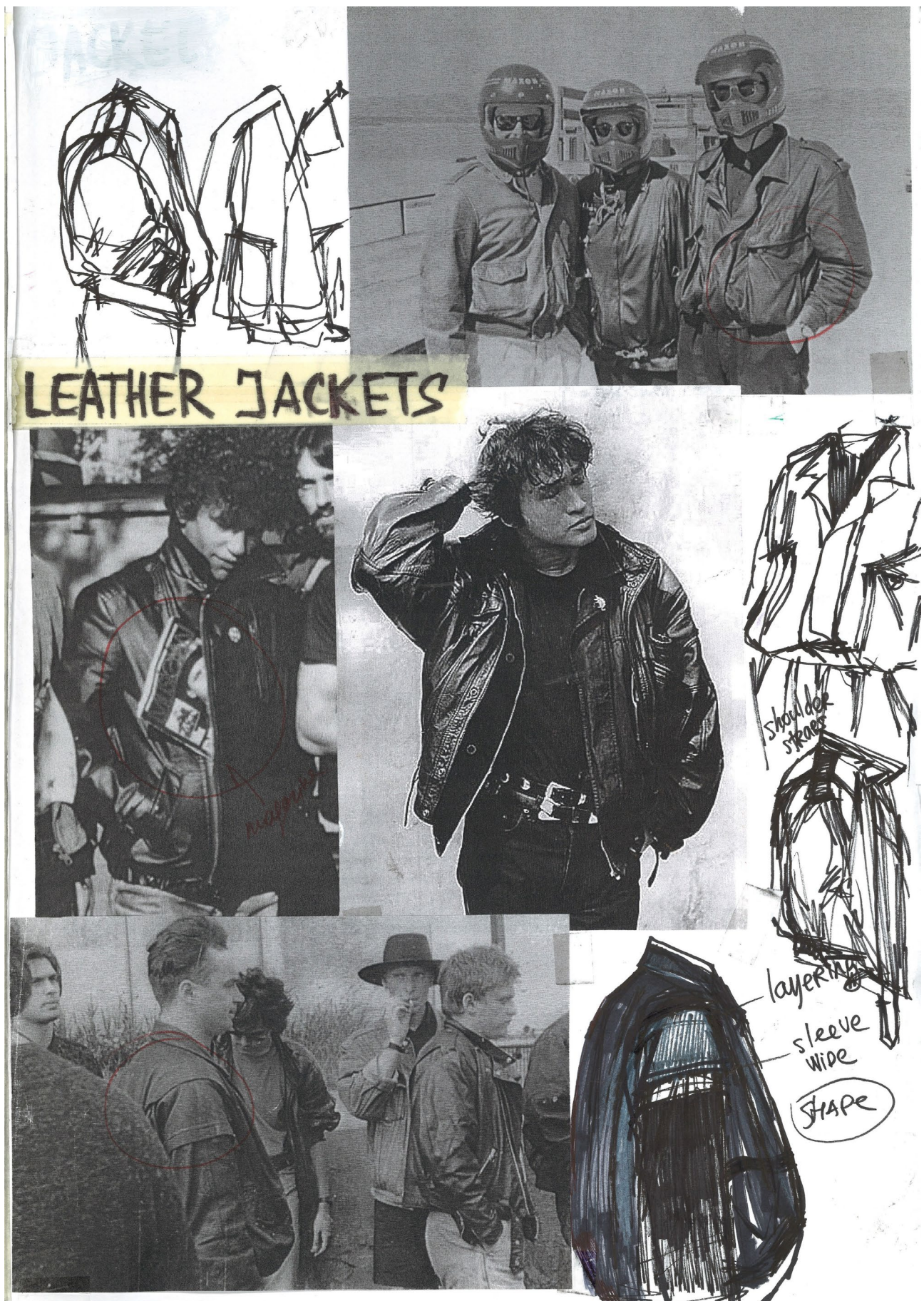


Figure 51.



BAND 'KINO' in TALLIN 1986



КИНО в Таллине 1986 год
Фото И. Краснопольцев

TRENCH CLOAK

WIDE SLEEVE
HIGH CO

STRAIGHT
SILHOUETTE

SILHOUETTE COAT

RAGLAN

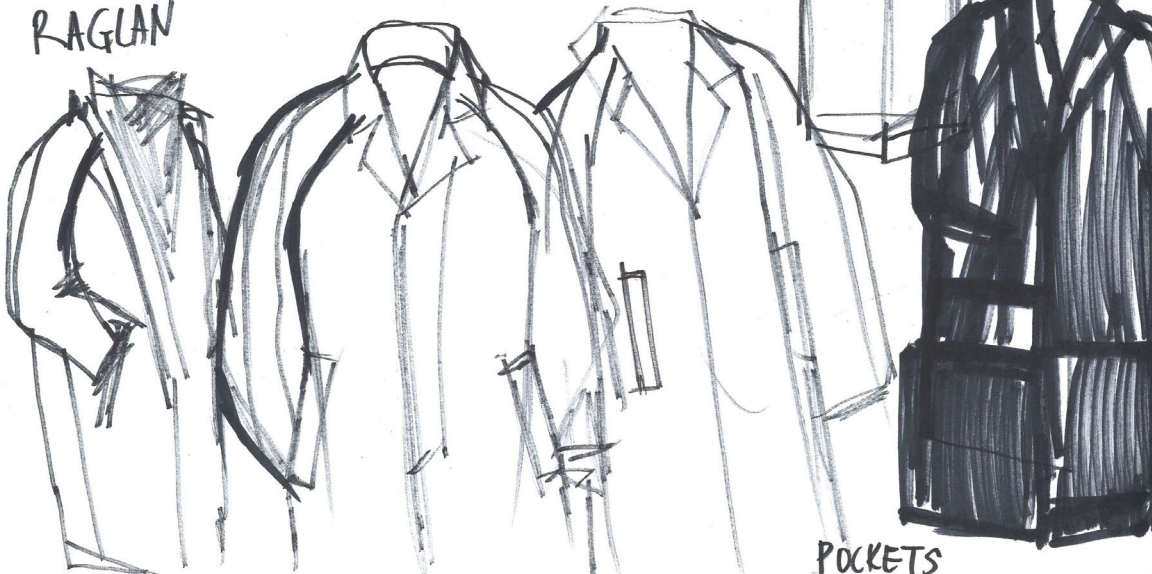
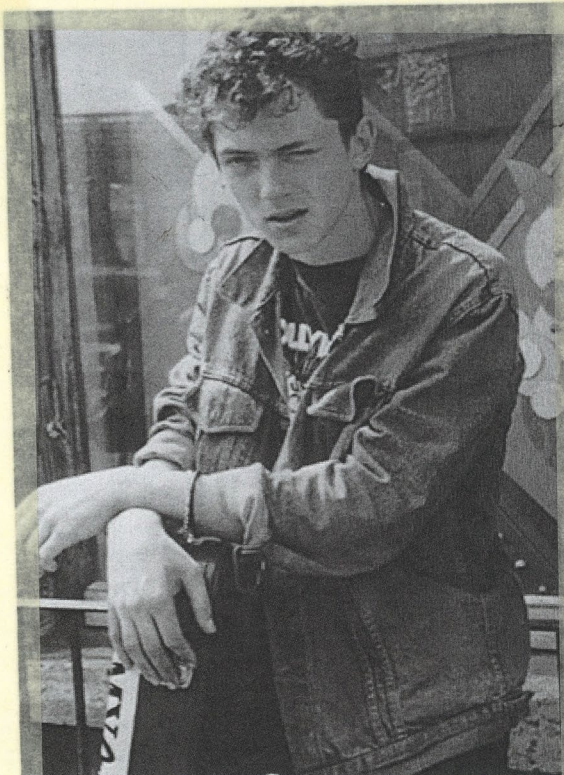


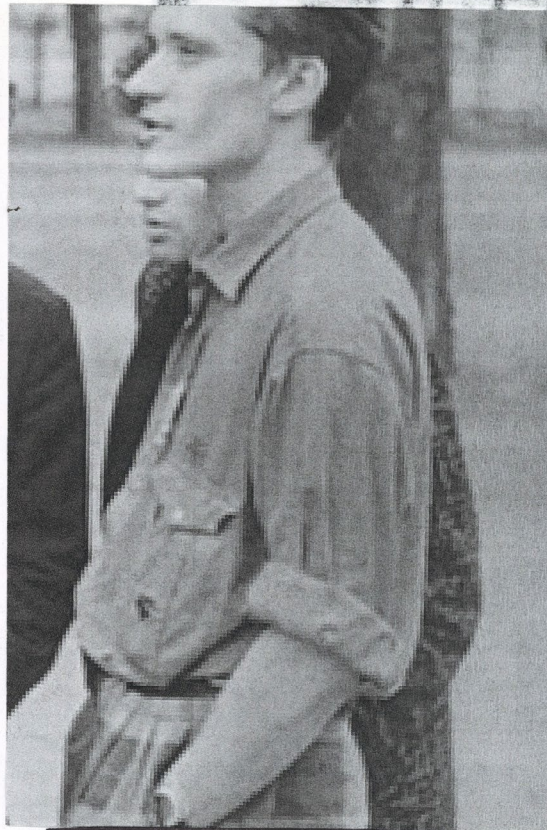
Figure 52.



ЧТО НОСИЛИ... 1950-е



Figure 53.



SHIRTS



Figure 54.

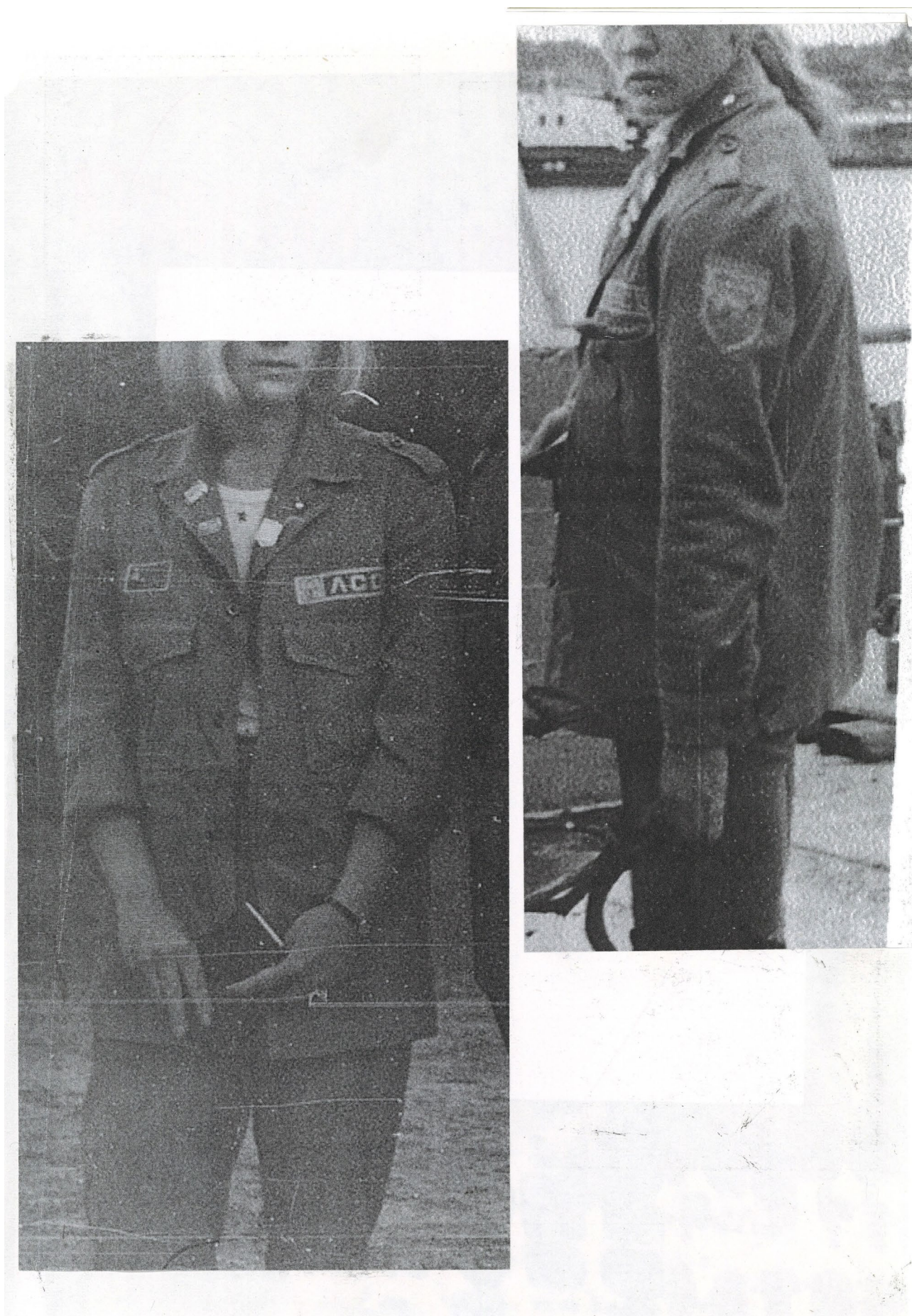


Figure 55.

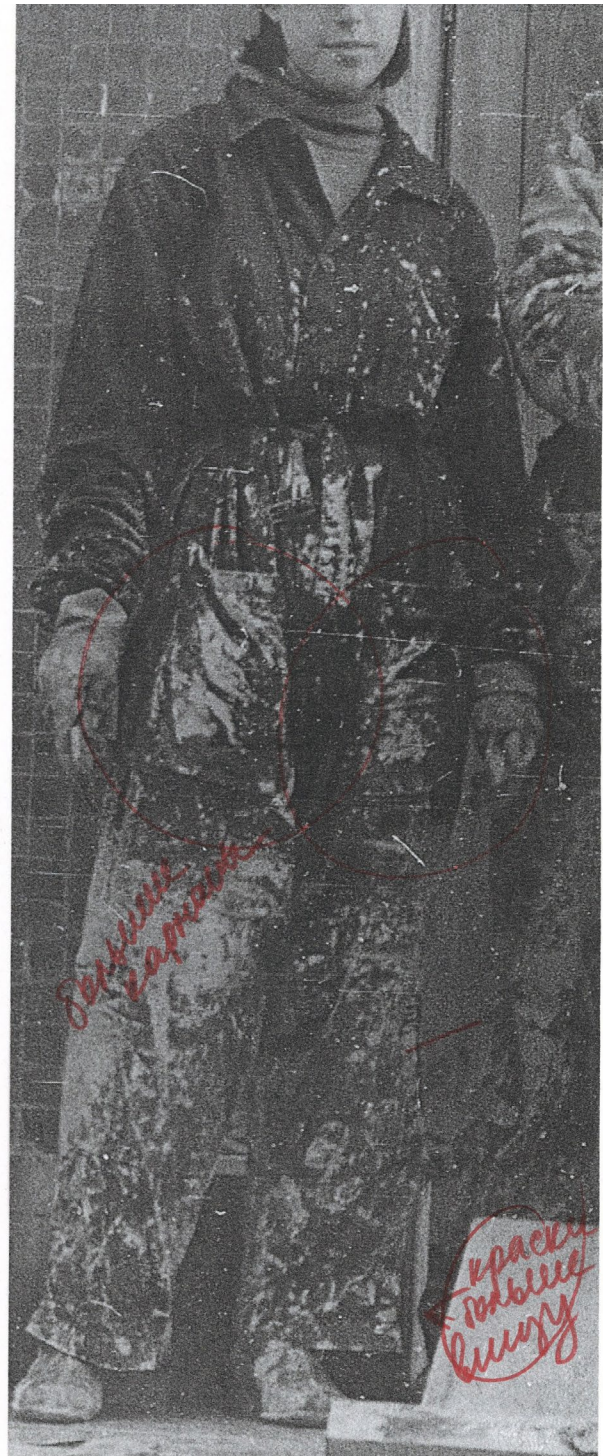


Figure 56.

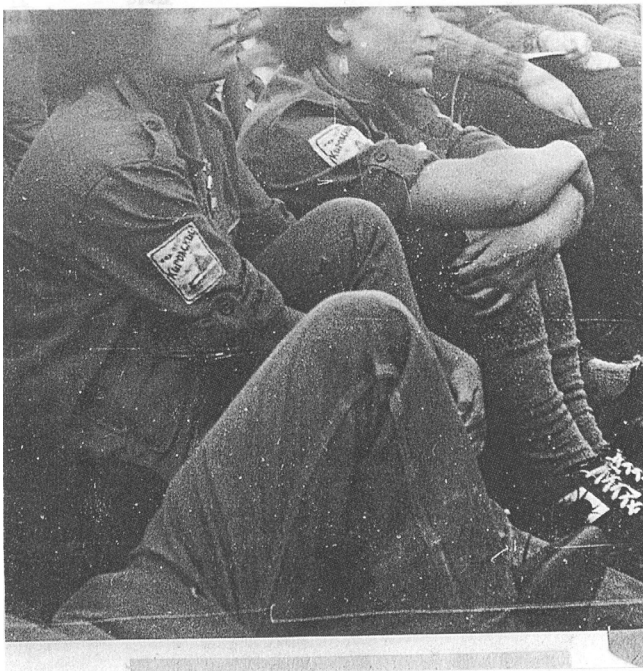


Figure 57.

CONCLUSION

It is very important to mention that while doing this investigation, I tried to analyze the differences and the similarities of those wardrobes. I believed that it could help me to recognize the main visual characteristics that defined the best style and image of the conformist and nonconformist fashion identities.

For the design process of my fashion collection I have decided to challenge myself and intentionally mix the researched design aspects the wardrobe of Viktor Tsoi and the representatives of the “oppositional” subcultures, and the wardrobe of my mother and representatives of the “conformist” fashion. This approach was mainly driven by the ideological, political and social contrasts of the two study cases. It can be defined as my own personal approach of interpreting my creative identity in fashion.

CHAPTER IV

4.1 DESIGN PROCESS

This chapter will be fully dedicated to the “making of” process of the practical part of this Thesis work. The design process of the “Communication Tube” Menswear Collection included the following development steps:

TEXTILE DEVELOPMENT

- Printing
- Knitting
- Woven, Embroidered Patches

PROTOTYPING/SKETCHING/COLLAGING

- Second-Hand and Vintage
- First Prototype/Re-Designing
- Sketching and Collages
- Final Prototype

MAKING THE FINAL DESIGNS

- Pattern Making/Perfecting
- Technical drawings
- Color Card
- Final lineup
- Styling

ACCESSORIES/DECORATION

- Pins
- Scarves
- Bags
- Shoes

TEXTILE DEVELOPMENT

Textiles in this collection includes a variety of techniques, such as printing, knitting, and weaving. It was my intention to experiment a lot with materials, colors and structures, to achieve the most interesting outcome. In the beginning of the textile development process I have already decided that I wish to have printed knitted and woven fabrics in my project. In addition I was able to include the embroidered details as well.

When I first started working on the textile development, I intentionally tried not to define my visual idea for the design yet, thus to trust my creative intuition. After visual research there was a very strong image and association with the topic, and it then easily translated into textiles. Having an artistic background studying painting and drawing previously helped me to express myself artistically through materials.

Figure 58.

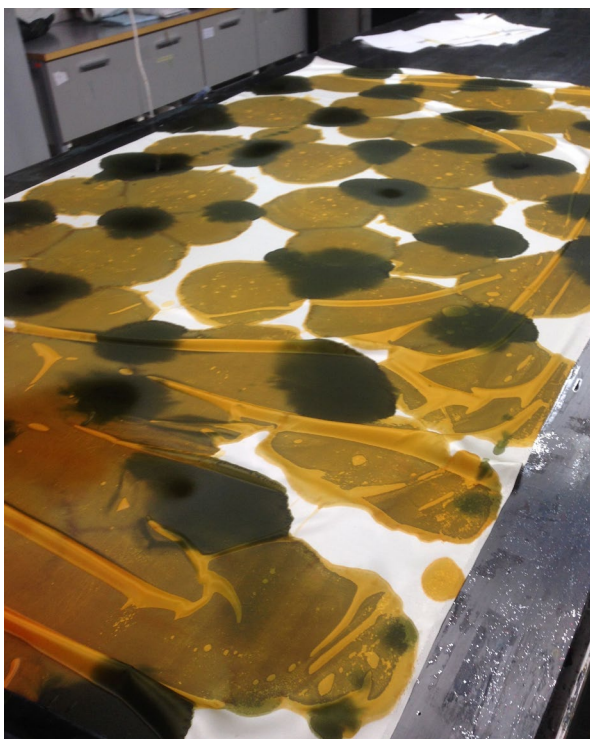


Figure 59.

PRINTING PROCESS

The first technique that I used mainly in my collection was the printing. Printing design for me personally was the opportunity to have no limitations of the possible visual outcome. I believed that I could achieve interesting results not only by following the traditional well known printing techniques, but also experimenting by mixing them together, as well as using my own artistic vision.

In terms of the working process and its specifics, I had an option to use both reactive and pigment dyes. But I have chosen to concentrate more on the reactive dyes, because I believed that the affect and the style that they can create suit my artistic identity. Working with reactive dyes gave me an association with watercolor painting, which worked perfectly, because I was originally aiming to create a visual feeling of hand-painted image. Despite the major preference to the reactive dyes, I have not neglected the pigment dyes completely. They worked amazingly well when I needed to create more ruff and worn out surface.

This is the list of printing techniques that I used to create textiles for my fashion collection:

Printing with reactive dyes:

- Screen Printing
- Painting with brushes
- Painting with dry/wet paint roller
- Dyeing
- Bleeding technique with screen and painting
- Digital Print
- Stencil Printing
- Printing with repeat
- Placement printing

Printing with pigment dyes:

- Painting with paint roller with white opaque paste
- Stencil printing
- Coating with melting base (transparent paste)

During the print development process, I was fascinated not only by the techniques themselves, but also by the process of fixing the color/image/print on the fabric. Usually I planned every step before I started printing the fabric. I made the most precise calculations of the printing liquid and paste, and made a personal printing schedule. Mainly I was working according to the following steps.

Printing process:

- Defining the design goal for the print
- Defining the colors that I will use for this print
- Mixing colors
- Make tryouts on the small samples until satisfied with result
- Proceed to print the final fabric
- Fixing the color by letting it dry first, steaming, then washing, boiling and rinsing (for reactive dyes)
- Fixing the print with the heat press (for pigment dyes)

Surprisingly, after making some minor mistakes, I discovered that there could be some unexpected unplanned, but beautiful results. Every time, depending on the time frames of every step of the printing process, the proportions of the ingredients or the change in the step sequence, the fabric and colors reacted differently. Almost immediately, after discovering that printing method, I continued experimenting with chemical dying and created a lot of beautiful “mistakes”.

While working in the printing studio, I documented almost every important moment of the experiments that I was making. This material represents the best the technical side of the process and also the connection to the researched topic.



Figure 60.

STENSIL

Antonina Sedakova

Printing techniques: Reactive dye painting
Ground: Heavy Denim Cotton

**Reactive dye painting recipe for cotton
(liquid paste) per kgr**

Water 20 C = 2000ml

Soda Ash = 30g

Urea = 200g

Dye 1: Ultra Carmine RGB, 4%, 12g
(400ml of the liquid paste)

Dye 2: Ultra Yellow RGB, 4%, 12g
(400ml of the liquid paste)

Dye 3: Ultra Carbon RGB 4%, 12g
(300ml of the liquid paste)

Dye 4: Golden Yellow RGB 4%, 12g
(300ml of the liquid paste)

Dye 5: Navy RGB 4%, 12g
(300ml of the liquid paste)

Dye 6: Black RGB 4%, 12g
(300ml of the liquid paste)

Process steps:

1. Paint the background red color a fabric with a roller with a mixture of Ultra Yellow/ Ultra Carmine/Golden Yellow. Don't wait for it to dry.

2. Paint with the dry roller with the mixture Ultra Yellow/ Ultra Carbon/ Navy on top

3. On the wet surface paint with the open screen and the paper cutout stencils with the Black/ Navy/ Carbon

4. Let it dry

5. Steam

6. Finishing washes for cotton:

- cold rinse for 10 mins

- boil in the pot for 10 mins at 80-90C

- cold rinse again for 10 mins

5. Let the fabric dry.



Figure 61.



Figure 62.



Figure 63.

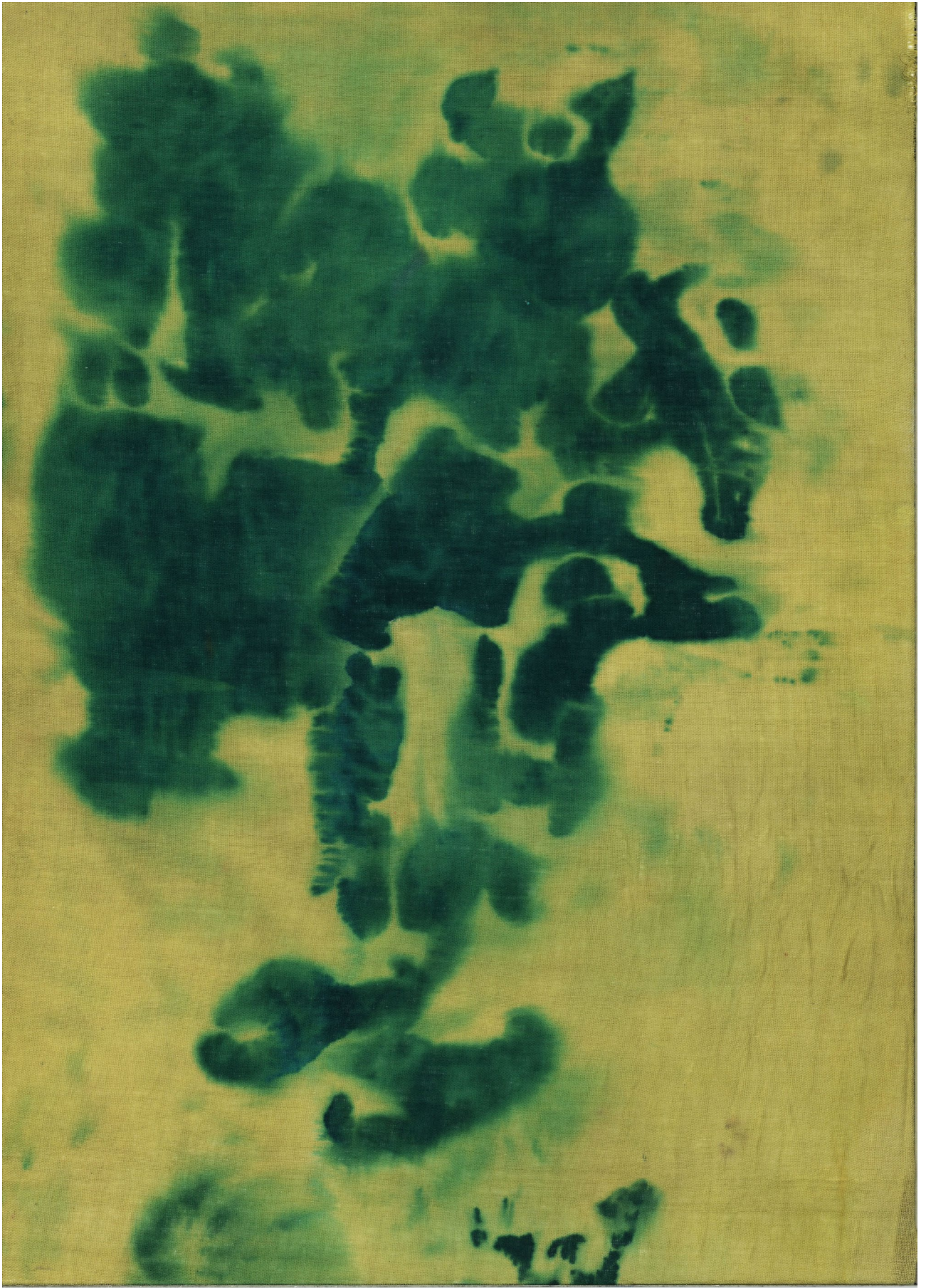


Figure 64.

WEAVING/EMBROIDERY

There are many decorative pieces in this fashion collection. I wanted to create a lot of visual symbols associated with my topic and implement them in almost every look. I was very inspired by the patches from the jackets of the representatives of the “Komsomol” brigades. What was interesting is that the original patches were usually printed on leather or a stiff cotton/linen and then stitched on. Naturally to my creative identity I did not want to use the same technique. With the idea of my personal interpretation I have decided to make those patches using the most difficult textile techniques such as weaving and embroidery.

The process of making the patches had a lot of difficult technical steps, including creating the woven structure, adjusting the chosen image file to the computer program and finally completing the process of manually weaving the fabric. The patches that I created have a satin and jacquard structure. They contain at least 4 – 7 colors/yarns.

The embroidered patches were made with the professional embroidery machine. The making of process required technical preparation of each design file, as well as the chosen color combinations of threads used for each patch.



Figure 65.



Figure 66.



Figure 67.

My goal was to interpret the patches as an art pieces. In the 80s they were made with leather and print on the top. Instead of printing I made a jacquard structure. The patch on the bottom is covered with the puff paste with the pigment as an experiment to achieve 3D effect.

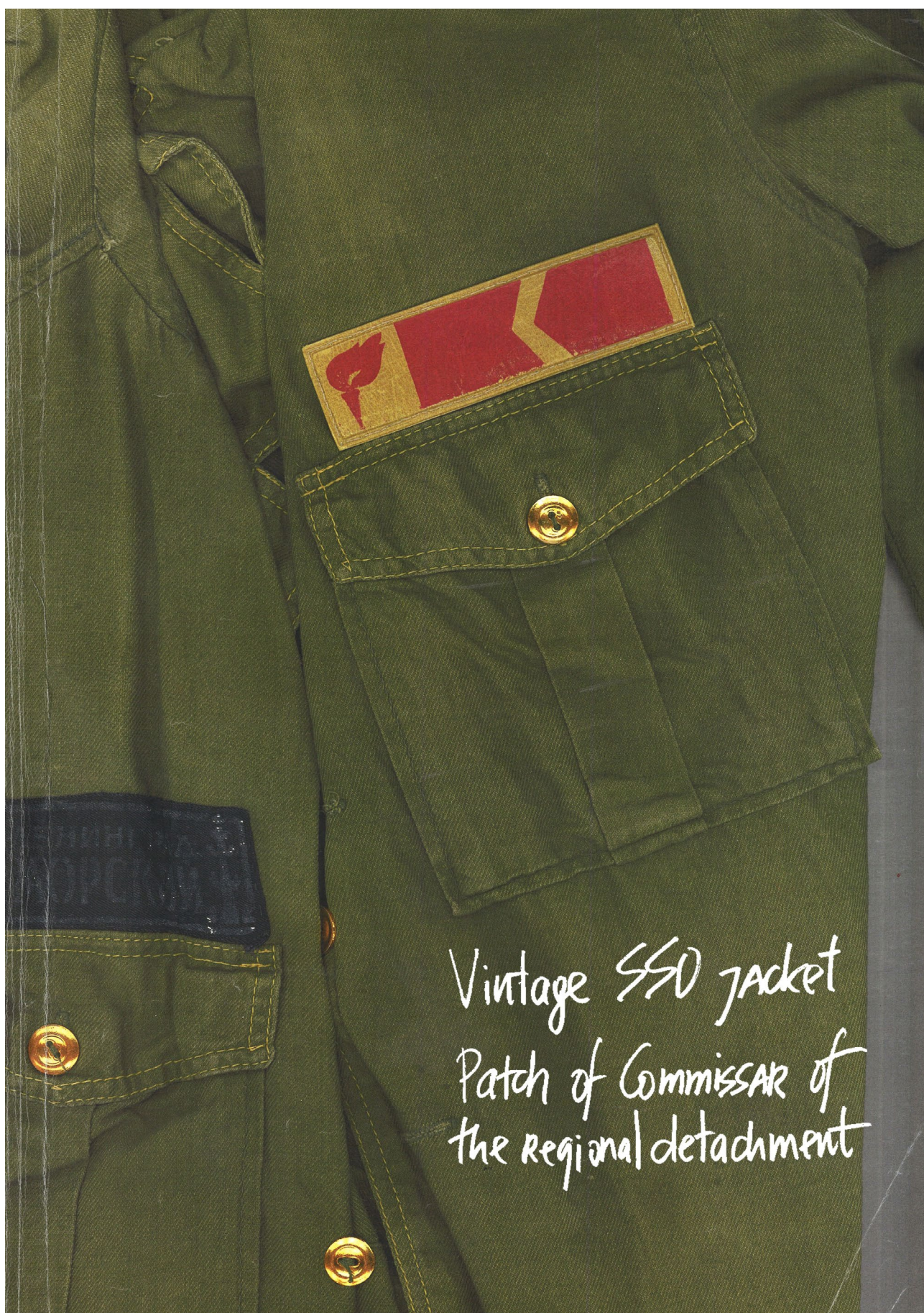


Figure 68.

KNITTING

For this collection it was important to me to include knitted pieces as well. Being under the impression that turtlenecks were the staple clothing items during the Soviet times, especially noticing how they were worn by my mother and her friends in the photos from the student brigades in 1986, it felt logically to me to develop the knitted tops, but with my artistic interpretation. Based on my mother's memories the knitted structure of her turtleneck sweater was very simple, so I have decided to use 2x2, 4x4, 6x6 RIB Single knit structure for my knitted tops to create an even closer connection to the materials that were used during those times. All the pieces were made on CMS ADF 32 W 7.2 Knitting Machine. For the yarns I have used the cotton beige color intentionally, because later I was planning to dye and print knitted pieces before making the final top.



Figure 69.

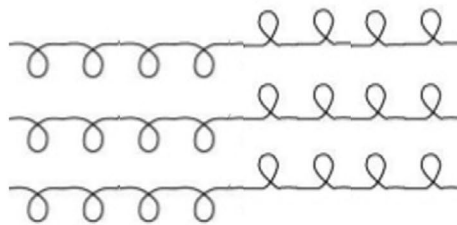
TAINTED

ANTONINA SEDAKOVA

Machine: CMS ADF 32 W 7.2

GG: 14

ROLLED NECK



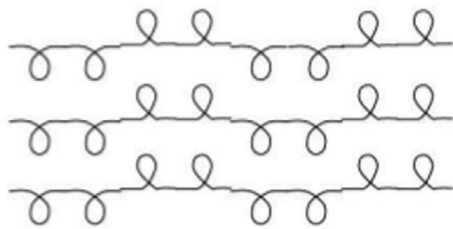
Structure: Single knit

Density: 80 stitches/10 cm

79 rows/10 cm

Cast-on: 4x4 RIB

FRONT & BACK DETAILS



Structure: Single knit

Density: 100 stitches/10 cm

91 rows/10 cm

Cast-on: 2x2 RIB

Material:

Samples:

Light biege CO%

Emil Cotoni Spa

ART IRIS

TIT NM 21000

COL 91S

BAGNO V231709

Figure 70.



Figure 71.



Figure 72.

SECOND-HAND AND VINTAGE

For this research I thought that it was essential to create the base for the patterns referring to the real vintage clothing pieces from the time that I was researching – the 80s. It was very difficult to find any original pieces of clothing or fashion attributes from the 80s.

Firstly, I asked my grandmother to share her memories on what kind fabrics were possible to get back in the day, and what kinds was she using while making pieces for my mother. She showed me the magazines she was using for sewing. She would take a pattern from the magazine “Burda”⁵⁴, keep the shape as it is, but she would use the fabric which would be different from what people could find in the stores. That way my mother would have something different to wear, and she would stand out among the majority in her University.



Figure 73.

Secondly, when I was visiting Russia while doing the research for this project, I knew I should use the chance to visit the biggest flea-market of Saint-Petersburg, where it was possible to find a lot of second-hand pieces of clothing. The market is located at the “Udelnaya” metro station. The locals named it short and simple - “Udelka”⁷⁶. Before going there I have formed a specific image in my mind of what kind of the silhouette and the style I was looking for, but at the same time, I wanted to trust my gut feeling. After completing my “wardrobe library”, it would serve me as a reliable draft of basic shapes, which I wanted to concentrate on, and later on to re-design. Regarding clothing I was mainly looking for man’s T-coats, T-shirts, military jackets, leather jackets and “banana pants”. At the same time I also thought about the accessories, and tried to spot a vintage scarf or a belt, or any unique attributes that represented the 80s grunge or on the other hand soviet style. I was concentrating on finding oversized pieces, which was not a difficult task, considering that the majority of the population of Saint-Petersburg thinks that “oversized” style is out of fashion. People would prefer fitted pieces instead of an oversized T-coat, and it worked perfectly for me. I was very interested in unique details, such as big pockets, shoulder straps, and interesting types of collars. I found a lot of military jackets, oversized leather jackets with shoulder pads. In the back of the market space, I found an incredible collection of the soviet vintage pins. Later on I added them in a few clothing pieces in my collection as a nice element. The majority of them were used as a decoration of one of the bags in the collection.

Another incredible I discovered was next to my home on the “Chernaya Rechka” metro station. This was the store completely dedicated to the vintage attributes of the soviet style. There I found an amazing collection of military straps for tents used during The Great Civil War, military socks and bandanas.

FIRST PROTOTYPE / REDESIGNING

After I collected a big variety of clothing pieces from flea-markets, as well as preparing the clothing research of Viktor Tsoi's style, and military and student's uniform, I felt ready to start working with the patterns and shapes.

In the beginning I was using the method of choosing the shape for T-coat, making a few sketches of how I wish the shape to be approx., then later going through my collection of vintage, second-hand pieces, I tried all of them on the fitting model (fitting model was chosen specifically according to my preference in measurements and proportions for this collection, because I had a specific look in mind). I made a lot of photos of the fitting model wearing every garment from at least 4 angles: front, two sides and the back. After that I printed all the photos on the A4 size paper, and analyzed the photos, going through the aspect of the length of the piece, better fit, the most preferable cut for a certain look, the placement of the details and the length of the sleeve.

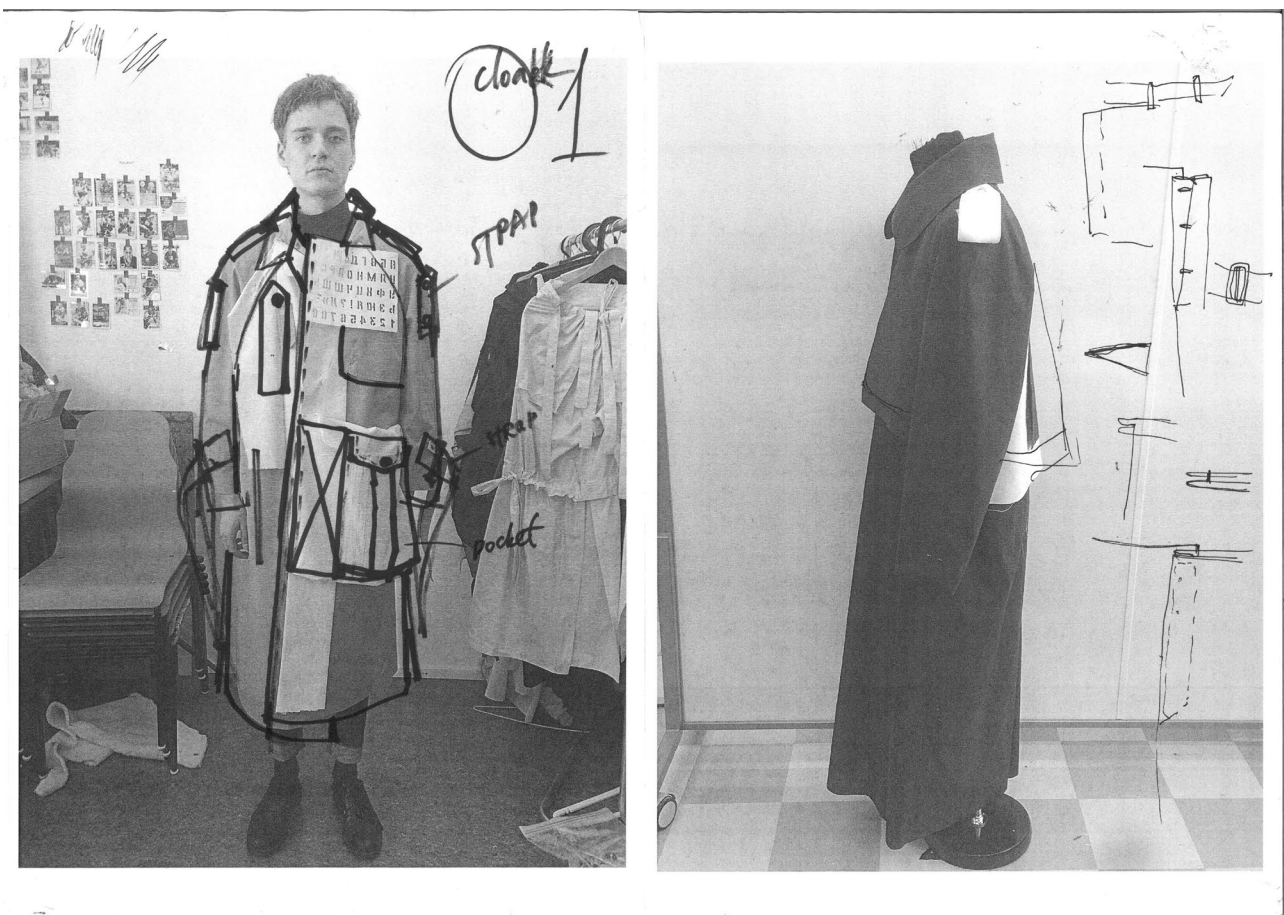


Figure 75.

Firstly, I would choose at least 2-3 options for each style (T-coat, jacket, shirt, overalls and pants). Later I would take one of the pieces and take it apart, open all the seams to make a pattern of that piece. After that, I would either recreate this piece without any changes, if I was not sure yet about the fit. Or I would already implement the re-designing technique by changing the cut lines, the placement of the details and making some other adjustments, according to the look that I had in mind.

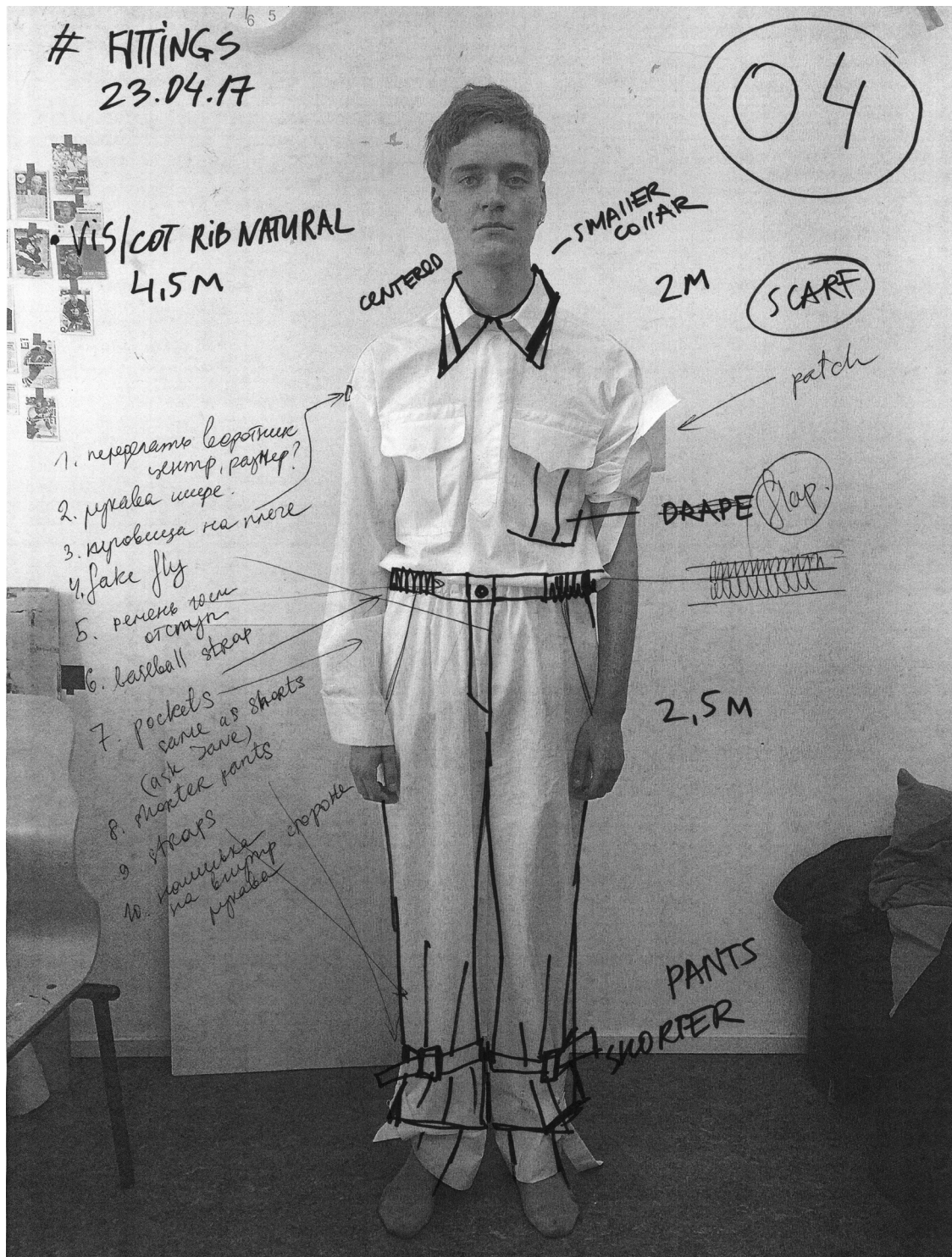


Figure 76.

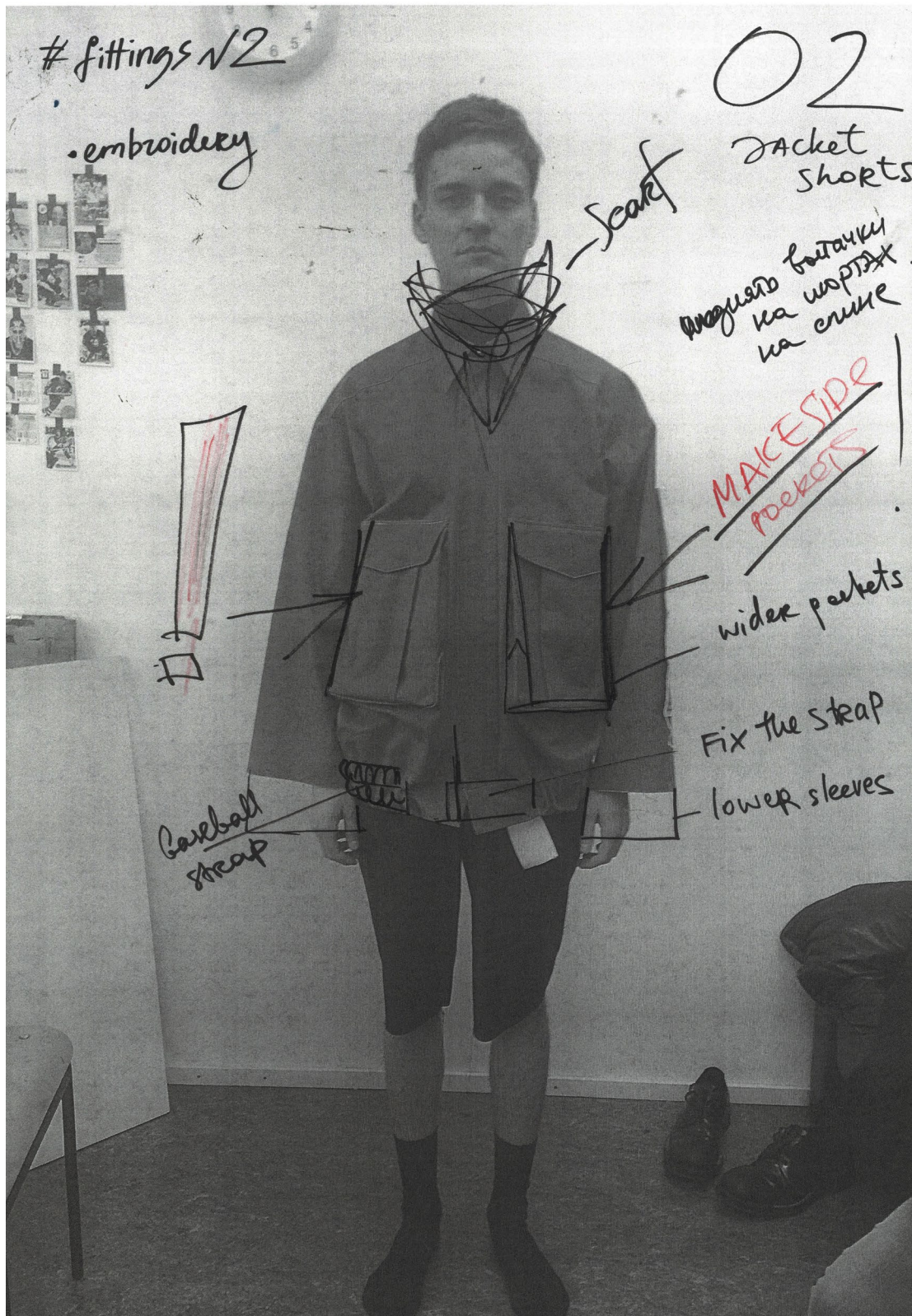


Figure 77.

Then I would make a second prototype of that piece using the calico fabric (the thickness depended on the shape that I wanted to achieve). And then again I would arrange the second fitting, preferably with the same model to keep the measurements. I would repeat the photo documentation for the second time, and, if needed, I would analyze the piece again, and make adjustments. I would repeat the process until I was completely satisfied with the piece. This process was a bit more difficult with the bigger pieces such as T-coats and jackets. On the other hand, it was much easier with the pants, T-shirts and overalls, and dresses.

SKETCHING AND COLLAGING

In the beginning of the design process I have worked on finding the image of the collection. In order to form the right identity I wanted for the collection, I have been drawing a lot of portraits inspired by Viktor Tsoi and the clothes from the researched material. In addition, before defining the final shape and silhouette, I have worked on experimental creative sketching. This drawing practice helped to form the final image for the collection.

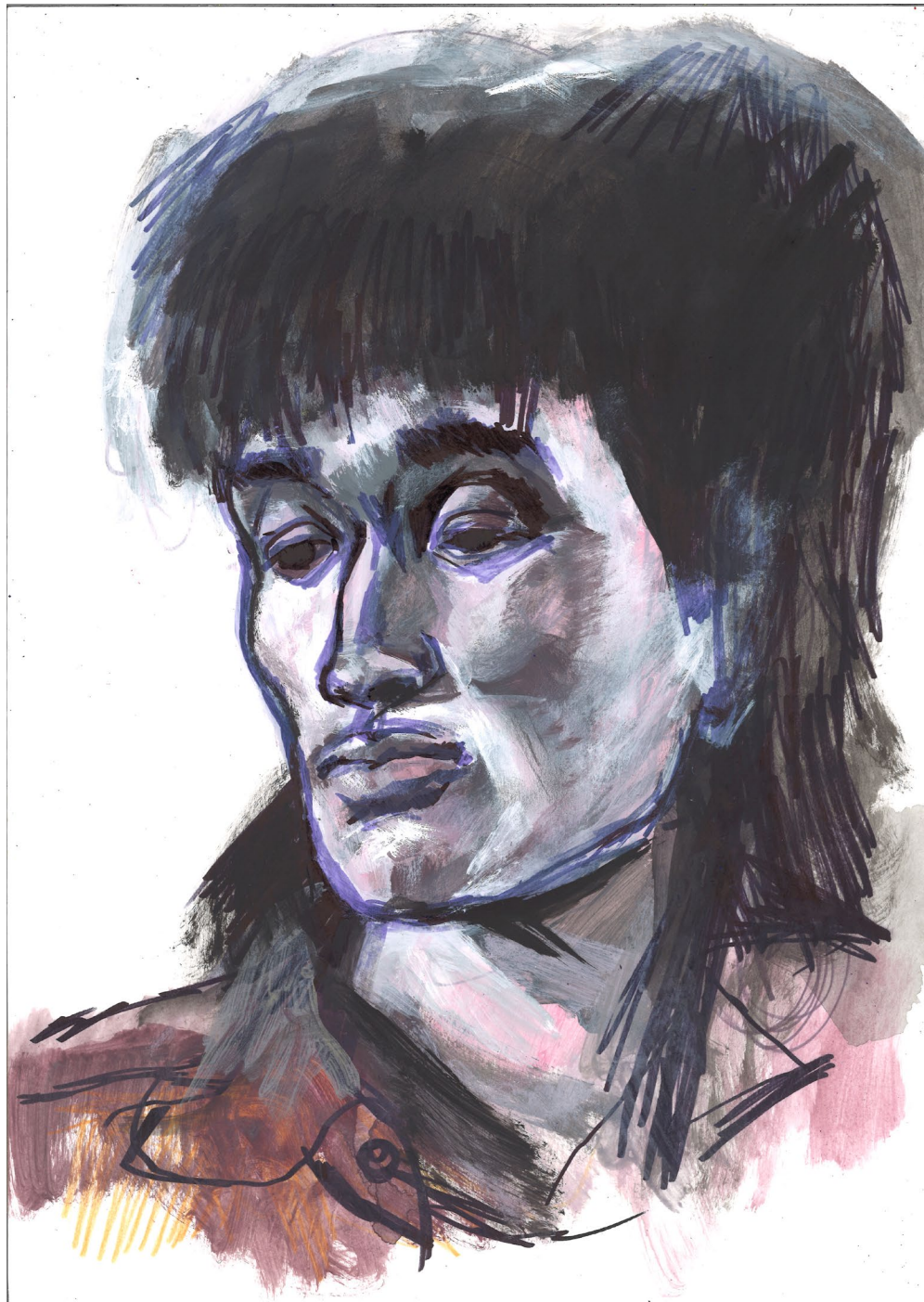


Figure 78.

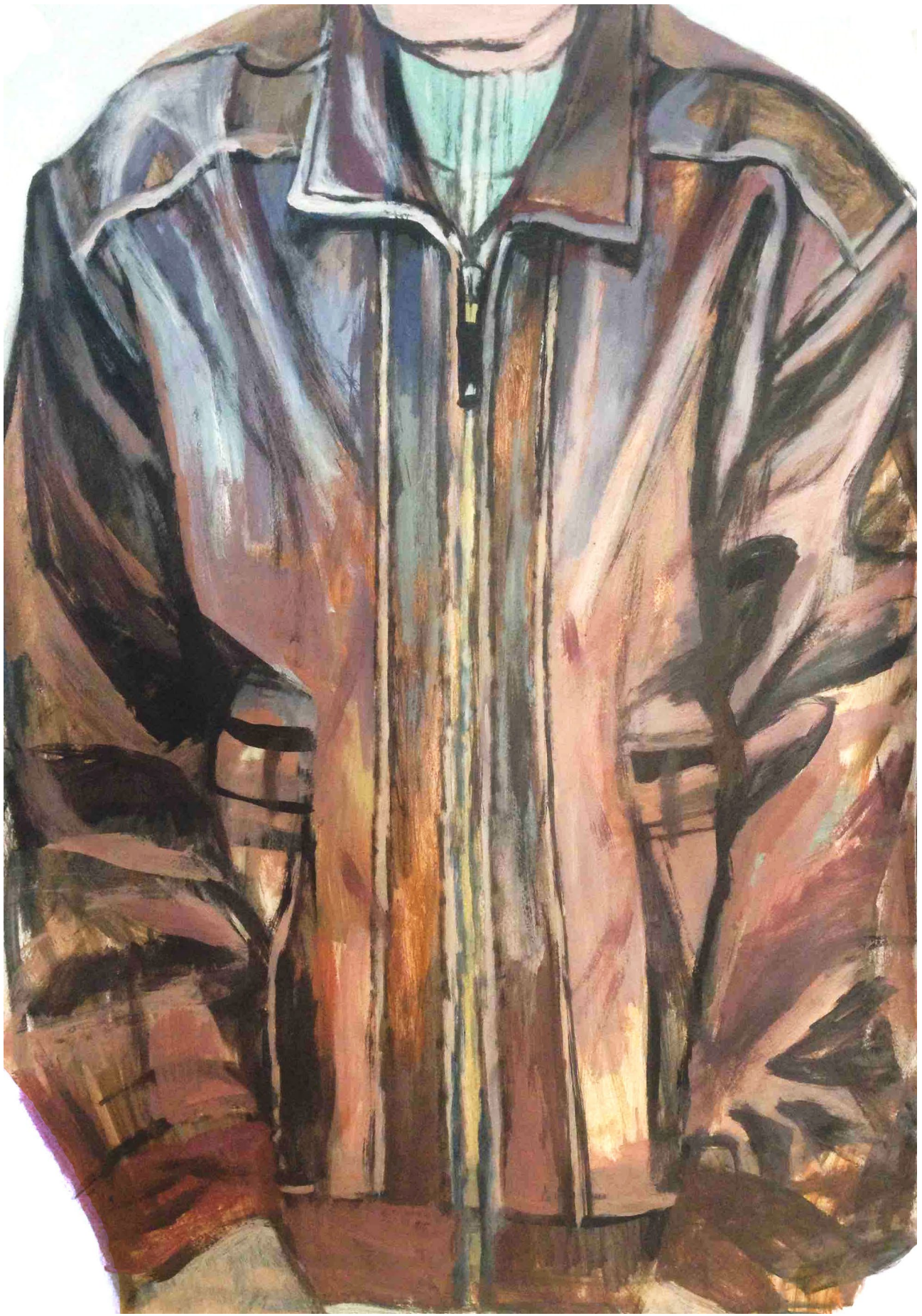


Figure 79.

Figure 80.



Figure 81.



Figure 82.



Figure 83.



Figure 84.



Figure 85.

While I was analyzing the photographs of the pieces on the fitting model, it really helped me to draw on the photo, as if I was making notes on the border of my favorite book. It was a technical analysis of the visual material, that I have created myself with the 3D shape, but still served as a constructive base needed to be fulfilled with content and color.

Because I wanted to use a lot of printed fabrics in my collection, I needed to analyze how the print would go with the shape and the construction of the defined pieces. For this step, I have decided that I would use a collage technique. I would again work with the photographs of the pieces on the fitting model, and I would print out photos of the prints that I was developing at the same time in the printing studio for this collection. I would print out the pattern or a placement print or an abstract print in different scale. Then I glued the collage of the fabric photos and then draw on top of that photo to define the cut and the details and silhouette. I would work like that until I was completely satisfied with all the looks, proportions, and fabric choices. Later on I had a lot of material to choose from for the final print variation.

In addition, I would make a lot of technical notes and comments about the specific parts of the piece, or a certain detail, or the length so that I can remember to correct those modifications later. During that time I was also choosing the final fabric, so I would also mark on those sketches how much fabric is required for a certain piece according to the pattern I developed.

FINAL PROTOTYPE

This stage was the final stage of the prototyping. For me it was important before making the Final piece using the Final fabric, to complete the Final “correct” Prototype. I wanted to perfect the piece in every possible way. I was working on every piece at the same time, and I intentionally tried to maintain every piece on the same stage of prototyping, so that I can always put them all together as one collection, and analyze the cohesiveness of it as the whole. Even though every piece was aimed to be unique and have something different from the other, but in general, I wanted to keep the connection between them. The connection for me was shown in the similarities of the cut lines, silhouette, details, such as types of collars, shoulder straps, cuffs, stitched on pockets and front and back yokes.



Figure 86.

MAKING THE FINAL DESIGNS

- Technical drawings
- Color Card
- Final lineup
- Styling

After completing the prototype process, preparing the prints, dying the fabrics, and perfecting the pattern, I have started working on the final product. Then to document the technical instructions I worked on technical drawings for every clothing piece.

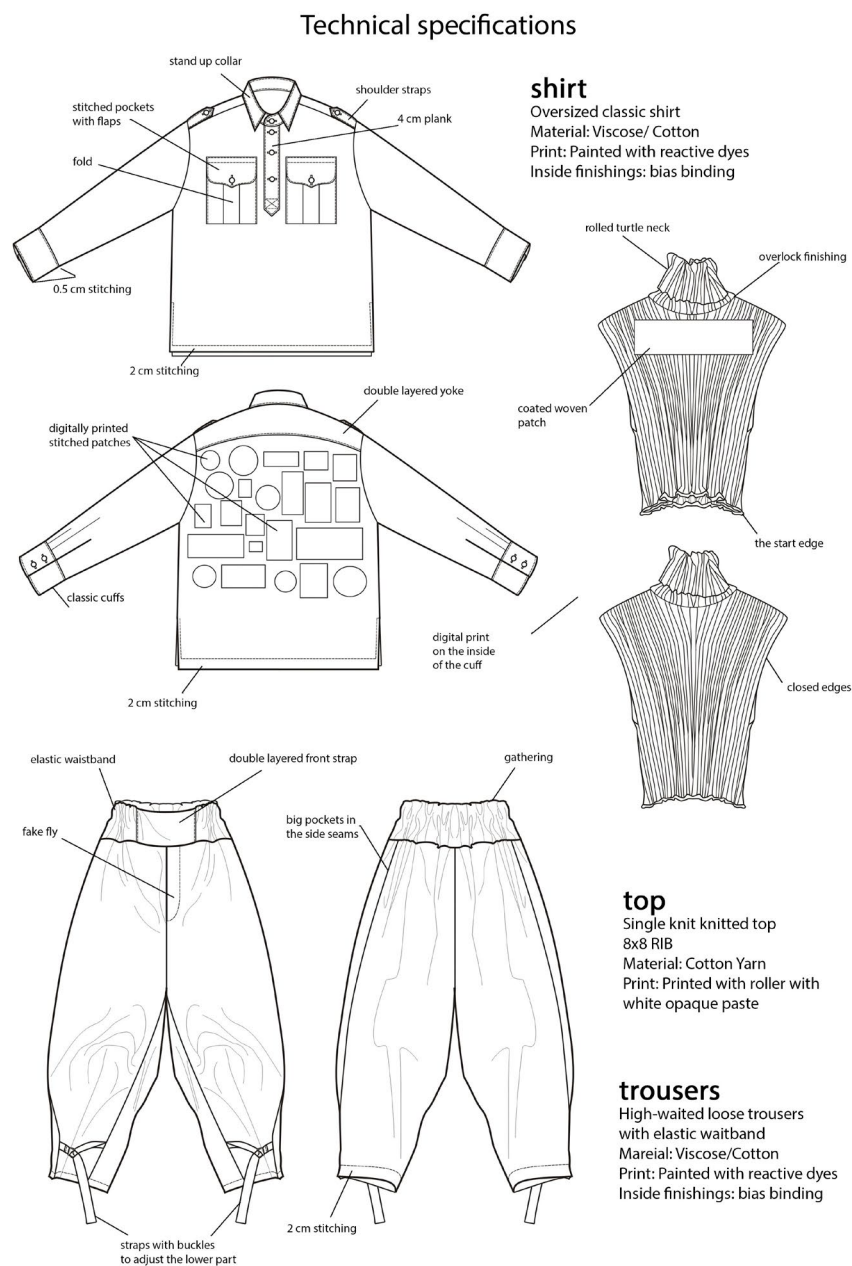


Figure 87.

COLOR CARD / FINAL LINEUP

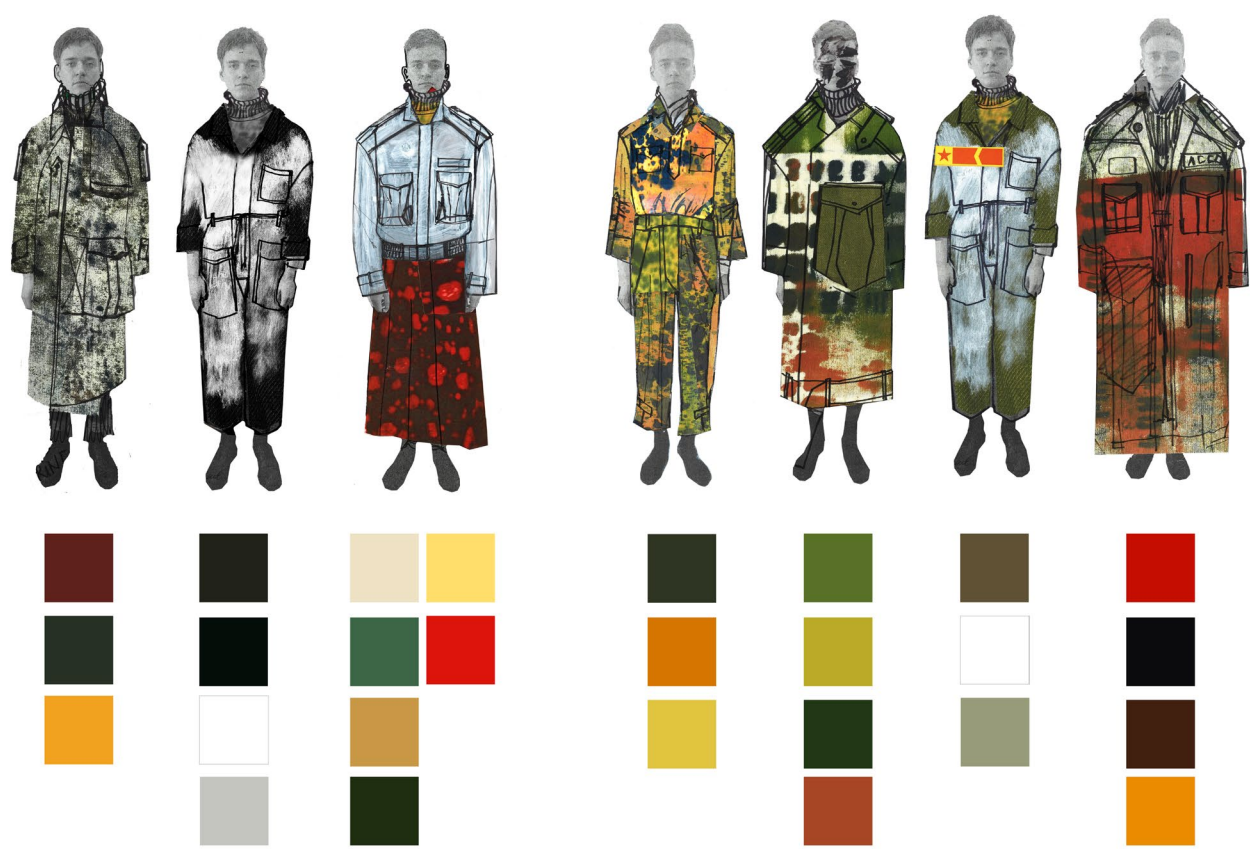


Figure 88.

ACCESSORIES

- Pins
- Scarves
- Bags
- Shoes



Figure 89.



Figure 90.

Figure 91.



Figure 92.



CHAPTER V

5.1 OUTCOME

This Chapter will present the practical result of this Thesis study, as well as the summarized conclusion to the formulated research question of the theoretical and practical research.

- LOOKBOOK
- EDITORIAL PROJECT

FINAL LINEUP



Figure 93.

In the sub-chapter “Outcome” The fashion collection will be presented in the photographs from designer’s archive. The photos from the “Lookbook” album were taken with the idea of the professional documentation of every outfit developed in this collection. Moreover designer arranged two professional editorial photoshoots called “CREATIVE CAMPING” and “KILLER IN THE WIND”, which focused on the visual translation of the main spirit and the image of this fashion project. As well as more artistic perception of the clothing pieces of this collection, through the photographer’s unique vision.

“COMMUNICATION TUBE” FASHION COLLECTION

The practical outcome of this Thesis work is the menswear fashion collection of 8 outfits in total called the “COMMUNICATION TUBE”. This collection represents a big variety of classic menswear pieces, such as a classic trench-coat, a coat, a jacket, and a shirt. This collection was intended as an artistic interpretation of the researched topic of this Thesis work. Every piece in the collection is unique and made by the designer herself, from the clothing pieces to the shoes and accessories.



EDITORIAL PHOTOSHOOT “CREATIVE CAMPING”

This editorial photoshoot is creative collaboration between Antonina Sedakova, Karita Paasonen, and their creative team. The main goal of this project was to capture the mood of the youth community during the time that inspired the collection, to bring the spirit of young people as a community, where everyone values the freedom of their choices and the authenticity of everyone’s individuality. Not aiming to change the world, but to be honest and bold, and connect with each other with mutual respect. Concentrating on the image of people with a great spirit, who are not afraid to face reality the way it is, and keep their minds open.

Photographers:

Antonina Sedakova

Karita Paasonen (@ursula.tm, www.karitapaasonen.com)

Hannah Hjördis Herrera (@hanhjoher, @hhherrahh)

Polina Krichko (@polinkakrichko)

Tina Verbic (@tinaverbic, www.tinaverbic.com)

Models:

Antonina Sedakova

Joni Travis Nurminen(@travis.n)

Linda Lazarov (@lindusca.jpg)

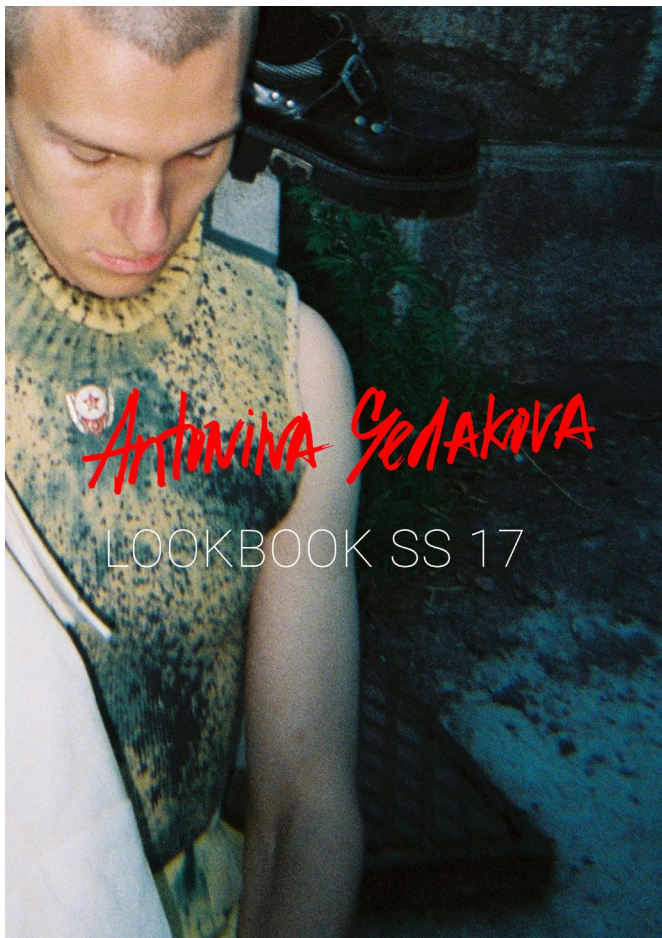


Figure 94.



Figure 95.



Figure 96.



Figure 97.



Figure 98.



Figure 99.



Figure 100.

EDITORIAL PHOTOSHOOT “KILLER IN THE WIND”

‘KILLER IN THE WIND’ - photoshoot project with 5 dresses from the “Communication Tube” Menswear Collection.

Model: Kurt Chen

Photographer: Antonina Sedakova

Assistant photographer: Liuxin Yang (@willowarch0413)



Figure 101.



Figure 102.



Figure 103.



Figure 104.



Figure 105.

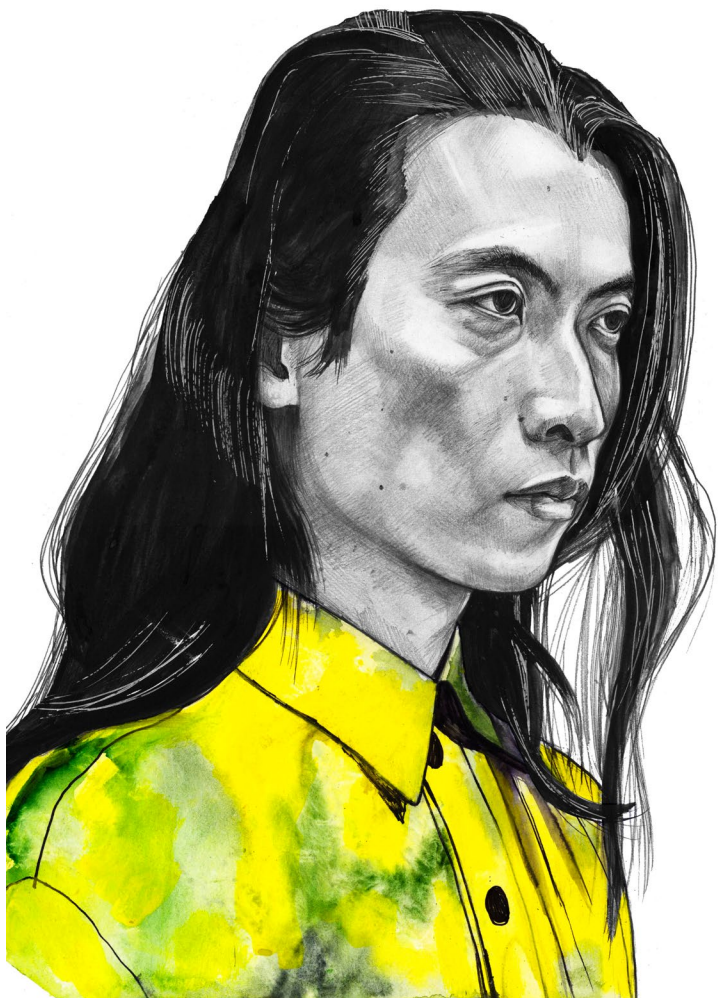


Figure 106.



Figure 107.



Figure 108.

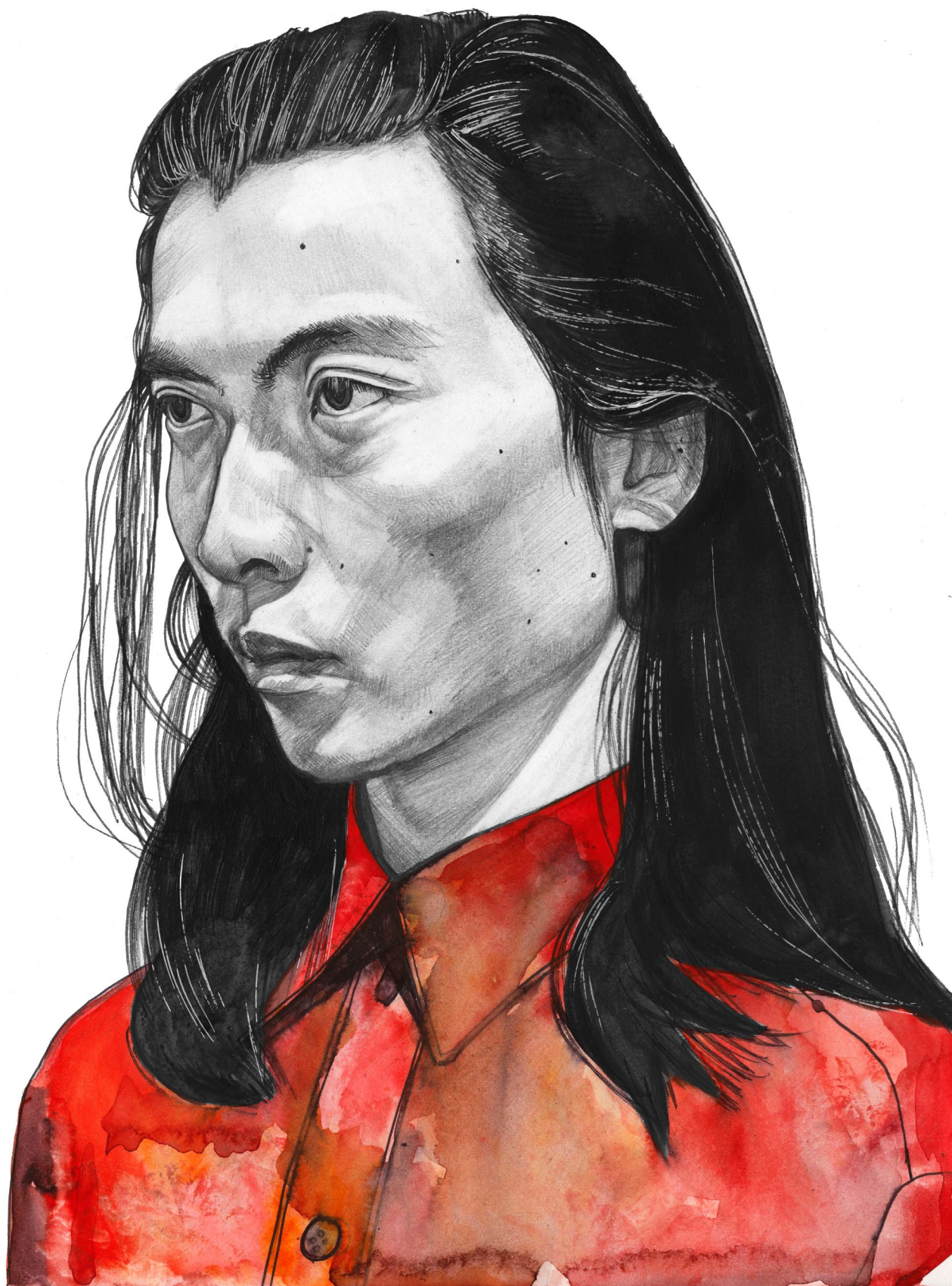


Figure 109.



Figure 110.

5.2 PRESENTATION

- NAYTOS '17 COLLECTION PRESENTATION
- HYERES'18 FASHION PRIZE

“NAYTOS” FASHION SHOW

The first time the menswear graduation collection “Communication Tube” was presented at the Annual Graduation Fashion Show of Aalto University “NÄYTÖS ‘17” in 2017.

One of the models who presented one of the outfits from the collection was a model Aisha Kaipova, who was the face of the show. She wore one of the overalls, and was the only female model in the collection, which created a great diversity to the image of the collection.

Later next year the collection was showcased again at the “NÄYTÖS ‘18” fashion show organized by the Fashion Department of the Aalto University.

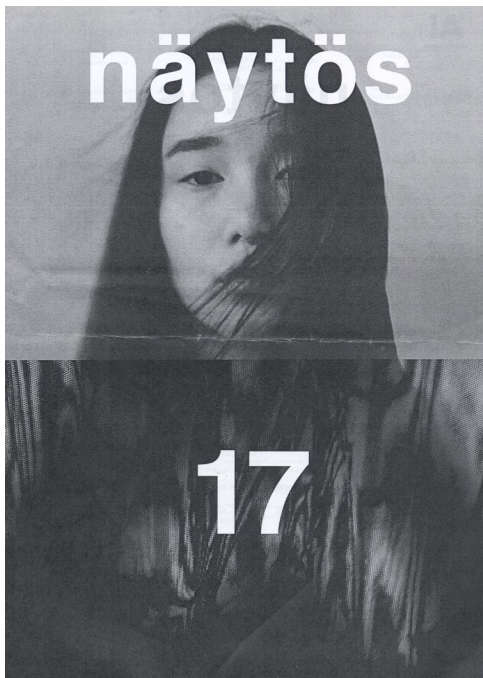


Figure 111.



Figure 112.



Figure 113.



Figure 114.



Figure 115.

HYERES FASHION COMPETITION (2018)

In 2018 I was chosen as one of the 10 finalists of the 33rd Fashion Competition “Hyeres International Festival of Fashion, Photography and Accessories”⁷⁷.

The Jury committee included such incredible fashion influencers as Haider Ackermann, Tilda Swinton, Farida Khelfa, Lou Doillon and more. The collection have been positively received by the professionals, and gained a very positive feedback.

According to the final decision of the Jury, the fashion collection “Communication Tube” was awarded with the “Exception de Mixmind” Prize. The Prize meant the collaboration proposal between the Chinese brand “Exception de Mixmind” and “Antonina Sedakova” fashion brand to create a unisex collection for the SS20.⁷⁸



Figure 116.



Figure 117,118.

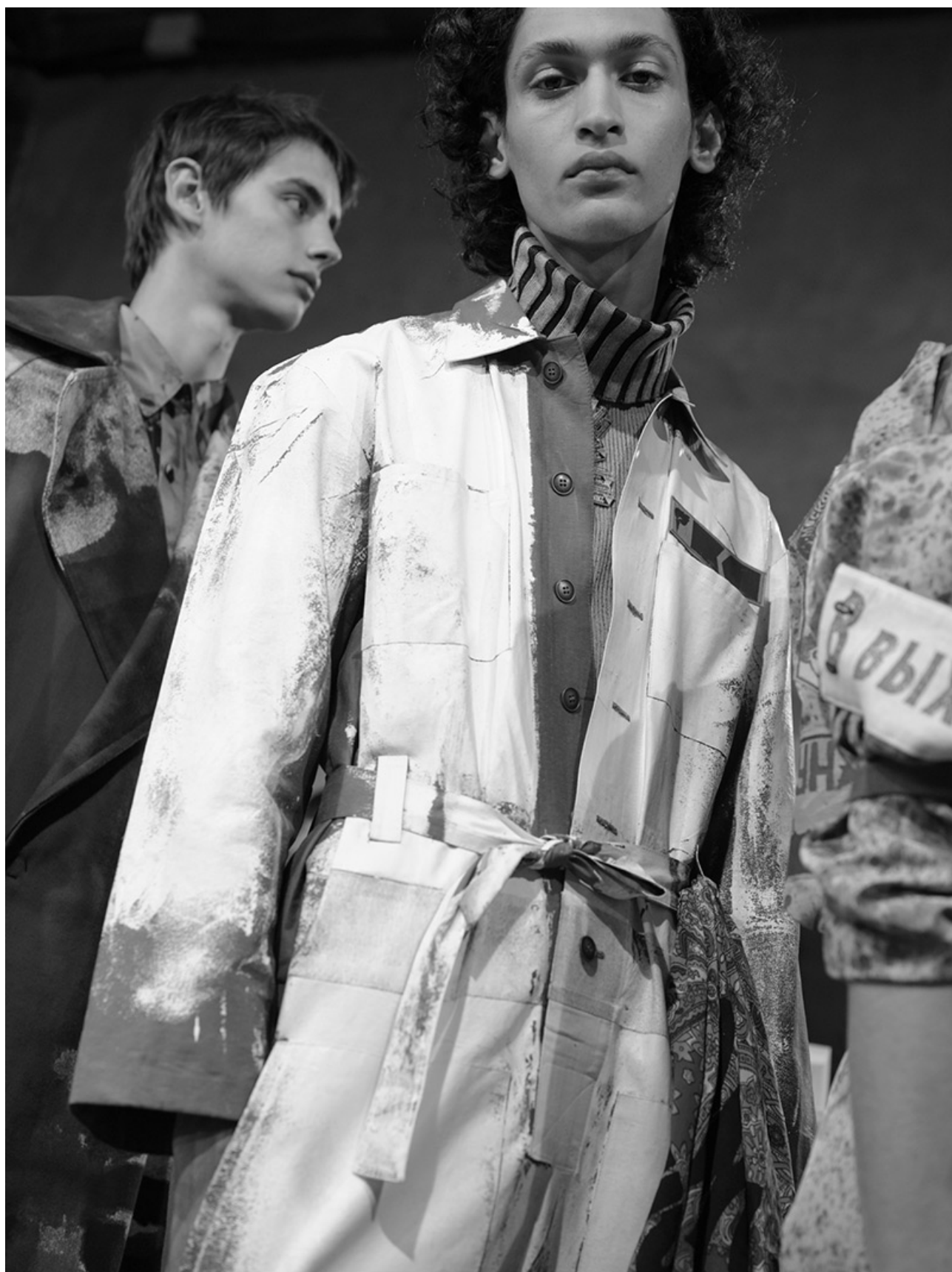


Figure 119.



Figure 120.

Additionally the pieces from the “Communication Tube” were presented in textile and fashion related exhibitions.

“TEKSTILI18”⁷⁹, (2018)

‘Tekstiili18’ Textile Exhibition is an Annual Textile Exhibition organized by the Textile Department of Aalto University. At the ‘Tekstiili18’ Textile Exhibition I presented 3 silk dresses from the “Communication Tube” menswear collection.



Figure 120.

“FASHION FRIDAY”⁸⁰, (2018)

On the 25th of May, 2018 the Kiasma Museum held the first in the museum;s history fashion exhibition as a part of the ‘Fashion Friday’ Event (conversation on fashion as the art of identity in the spirit of Grayson Perry). I presented a few pieces from the “Communication Tube” collection as a part of fashion installation.

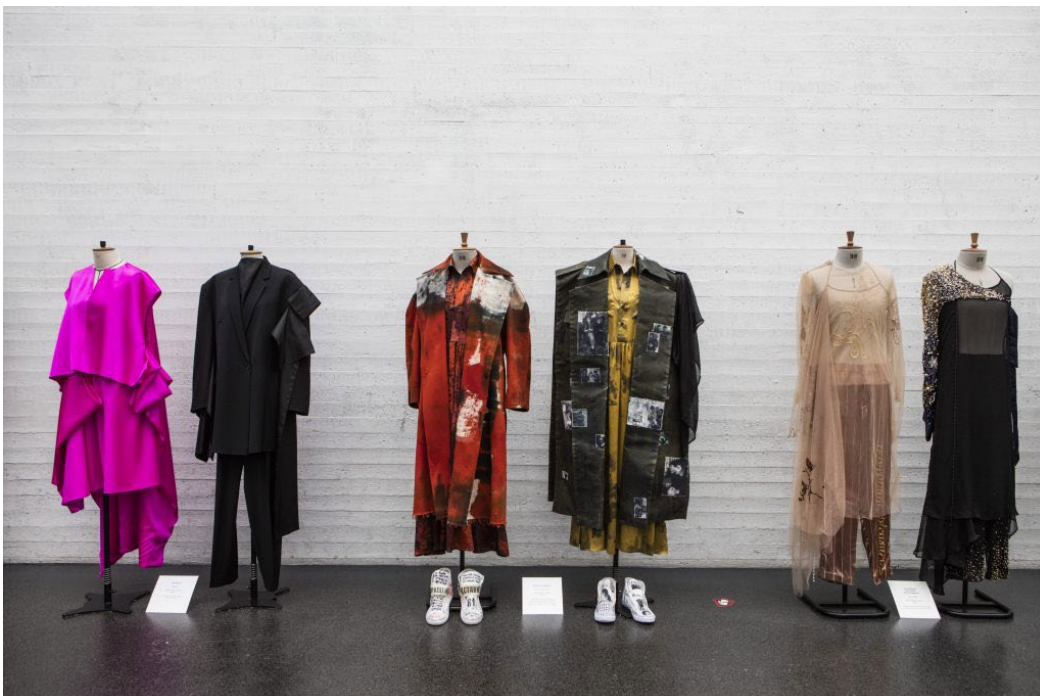


Figure 121.

5.3 CONCLUSION

This Thesis work was intended as an auto-ethnographic exploration of the topic of the fashion identity existing under the suppression of the society. The work starts with the literature review exploring the idea of fashion, identity and society. Resulting into the ideological conformation of the concept that this work is proposing, as that the fashion identity can exist in any social conditions through the creative expression. Through the theoretical analysis of the two identities “oppositional” and “conformist” in the context of the socialist society of Soviet Russia during the “Perestroika” time, this work aimed to study the different examples of identity formation in the conditions of the social restrictions through fashion design. The theoretical research results into the fashion collection, which is intended as a personal interpretation of the process of identity formation under suppression, as well as a visual representation of my fashion designers identity, as a reflection to the researched topic.

After the in-depth research of Viktor Tsoi and my mother’s, I found a lot of similarities between their images, identities and fashion, despite the different social positions. Moreover I discovered a connection to my own personal creative identity. Based on the example of the identity formation of Viktor Tsoi, my mother, and my own identity, I came to the conclusion that having an artistic and creative personality is justified by the freedom of the mind and individualism, not by the social identification or social acceptance. Despite fashion having the power of social and cultural identification, it also serves as a blank canvas for the person to be an independent artist and express yourself and your unique identity. In addition it can serve as a creative method of identity formation.

I believe that any creative identity can exist and create in any social situation, whether this specific environment is intentionally suppressing identity of each, especially the one who opposes the impositions of this society, regarding who you are suppose to be and how you are supposed to dress.

5.4 REFERENCES

1. Projects, C. to W. (2005, November 29). "Советский рок-музыкант, автор песен и художник". Retrieved from https://ru.wikiquote.org/wiki/Виктор_Робертович_Цой.
2. Perestroika. (2019, September 23). Retrieved from <https://en.wikipedia.org/wiki/Perestroika>.
3. Komsomol. (2019, July 31). Retrieved from <https://en.wikipedia.org/wiki/Komsomol>
4. Gushin V.A., Bugakov I.S., Lustberg A.E., Cherepenchuk I.S., Malinovskaya S.V., (2008), "Informal youth communities of St. Petersburg: theory, practice, methods of preventing extremism", Saint-Petersburg, Kozlov A.A. publishing, "Contact" by Kanjana V.A.
5. Davis, F. (2008). *Fashion, culture, and identity*. Chicago: Univ. of Chicago Press. Page 10 - Page 11. Line 1
6. Student construction brigade. (2018, January 8). Retrieved from https://en.wikipedia.org/wiki/Student_construction_brigade.
7. Christman, John, "Autonomy in Moral and Political Philosophy", the Stanford Encyclopedia of Philosophy (Spring 2018 Edition), Edward N. Zalta (ed.).
8. LENINGRAD/RED WAVE PERIOD 1984-1989. (n.d.). Retrieved from <https://www.joannastingray.com/leningrad-red-wave-period-1984-1989/>.
9. Assa (film), (1987), Sergei Solovyov, retrieved from [https://en.wikipedia.org/wiki/Assa_\(film\)](https://en.wikipedia.org/wiki/Assa_(film)).
10. (2019, October 17). Retrieved October 18, 2019, from <https://en.wikipedia.org/wiki/Stalinism>.
11. Fedorova, A. (2018). Post-soviet fashion: identity, history and the trend that changed history. *The Calvert Journal*. Retrieved from <https://www.calvertjournal.com/features/show/9685/post-soviet-visions-fashion-aesthetics-gosha-demna-lotta-vetements>
12. Gosha Rubchinskiy. (2019, October 15). Retrieved from https://en.wikipedia.org/wiki/Gosha_Rubchinskiy.
13. Dazed. (2018, January 15). Gosha Rubchinskiy breaks down his latest show. Retrieved from <https://www.dazeddigital.com/fashion/article/38655/1/gosha-rubchinskiy-breaks-down-his-latest-show-aw18-yekaterinburg>.
14. Fedorova, A. (n.d.). 10 years of Gosha: how one man swept the world with streetwear. Retrieved from <https://www.calvertjournal.com/features/show/9677/post-soviet-visions-gosha-rubchinskiy-fashion-russia-global>.
15. Kara-Murza, S. G. (2016). *Krakh Sssr: kto vinovat*. Moskva: Algorithm.
16. Demna Gvasalia. (2019, September 16). Retrieved from https://en.wikipedia.org/wiki/Demna_Gvasalia.
17. Iron Curtain. (2019, September 22). Retrieved from https://en.wikipedia.org/wiki/Iron_Curtain.
18. Vetements. (2019, October 13). Retrieved from <https://en.wikipedia.org/wiki/Vetements>.
19. Disko. (n.d.). Demna Gvasalia, creative Director of Balenciaga. Retrieved from <https://www.kering.com/en/houses/couture-and-leather-goods/balenciaga/demna-gvasalia/>.
20. Lotta Volkova is part of the BoF 500. (2019, September 3). Retrieved from <https://www.businessoffashion.com/community/people/lotta-volkova>.
21. Baster, M. (2009). *Khuligany-80*. Moskva: ANOK "T.C.I."
22. www.kompost.ru. (n.d.). Retrieved from <http://www.kompost.ru/manifest.html>.
23. Kino (band). (2019, September 7). Retrieved from [https://en.wikipedia.org/wiki/Kino_\(band\)](https://en.wikipedia.org/wiki/Kino_(band)).
24. Bennetts, M. (2019, June 5). Joanna Stingray – the woman who smuggled punk rock out of the USSR. Retrieved from <https://www.theguardian.com/music/2019/jun/05/joanna-stingray-russia-cold-war-soviet-union-underground-music>.
25. Adams, T. E., Linn, H. J. S., & Ellis, C. (2015). *Autoethnography*. New York, NY: Oxford University Press.
26. Davis, F. (2008). *Fashion, culture, and identity*. Chicago: Univ. of Chicago Press.
27. Журавлев, С. (2006, December 21). Юкка Гронов, Сергей Журавлев: Власть моды и Советская власть: История противостояния*-ПОЛИТ.РУ. Retrieved from <https://polit.ru/article/2006/12/21/fashion/>.
28. Visnâkova A. S., & Žuravkova M. G. (1964). *Moralnyj kodeks stroitelâ kommunizma posobie dlâ propagandistov i slušatelej sistemy političeskogo prosvetešiâ*. Moskva: Politizdat.
29. October Revolution. (2019, October 13). Retrieved from https://en.wikipedia.org/wiki/October_Revolution.
30. Ideology of the Communist Party of the Soviet Union. (2019, September 22). Retrieved from https://en.wikipedia.org/wiki/Ideology_of_the_Communist_Party_of_the_Soviet_Union.
31. Ideological repression in the Soviet Union. (2019, February 6). Retrieved from https://en.wikipedia.org/wiki/Ideological_repression_in_the_Soviet_Union.
32. Stalin's cult of personality. (2019, October 14). Retrieved from https://en.wikipedia.org/wiki/Stalin's_cult_of_personality.
33. Censorship in the Soviet Union. (2019, October 10). Retrieved from https://en.wikipedia.org/wiki/Censorship_in_the_Soviet_Union.

34. Great Purge. (2019, October 5). Retrieved from https://en.wikipedia.org/wiki/Great_Purge.
35. Era of Stagnation. (2019, October 13). Retrieved from https://en.wikipedia.org/wiki/Era_of_Stagnation.
36. Moscow Electric Lamp Plant. (2019, October 2). Retrieved from https://en.wikipedia.org/wiki/Moscow_Electric_Lamp_Plant.
37. 30 лет фильму “Асса”: как делали “символ Перестройки”. (n.d.). Retrieved from <https://newizv.ru/news/society/27-03-2018/30-let-filmu-assa-kak-delali-simvol-perestroyki>.
38. Примадонна и кино. (n.d.). Retrieved from <https://www.culture.ru/materials/100414/primadonna-i-kino>.
39. За кадром: кто писал музыку к советским фильмам. (n.d.). Retrieved from <https://www.m24.ru/articles/kultura/02082016/112023>.
40. Viktor Tsoi - Peremen! (Перемен!) lyrics English translation. (n.d.). Retrieved from <https://lyricstranslate.com/en/peremen-peremen-changes.html>.
41. Gankine, L., & Rothrock, K. (2017). How Viktor Tsoi's most famous song became the post-Soviet world's protest anthem, against the rock legend's own wishes. Meduza. Retrieved from <https://meduza.io/en/feature/2017/06/21/how-viktor-tsoi-s-most-famous-song-became-the-post-soviet-world-s-protest-anthem-against-the-rock-legend-s-own-wishes>
42. Great Patriotic War (term). (2019, September 23). Retrieved from [https://en.wikipedia.org/wiki/Great_Patriotic_War_\(term\)](https://en.wikipedia.org/wiki/Great_Patriotic_War_(term)).
43. Pipes, R. (2001). Communism: a brief history. London: Weidenfeld & Nicolson.
44. Dekulakization. (2019, October 8). Retrieved from <https://en.wikipedia.org/wiki/Dekulakization>.
45. Of Russian origin: Collectivization. (n.d.). Retrieved from <https://russiapedia.rt.com/of-russian-origin/collectivization/>.
46. Conquest, R. (2001). Reflections on a ravaged century. New York: W.W. Norton.
47. Marxism–Leninism. (2019, October 18). Retrieved from <https://en.wikipedia.org/wiki/Marxism–Leninism>.
48. Robert Conquest (1986), *The Harvest of Sorrow: Soviet Collectivization and the Terror-Famine*. Oxford University Press. ISBN 0-19-505180-7
49. Kulak. (2019, October 21). Retrieved from <https://en.wikipedia.org/wiki/Kulak?cv=1>.
50. Solzhenitsyn Aleksandr Isaevich, Willetts, H. T., & Shonk, K. (2014). *One day in the life of Ivan Denisovich*. New York: Farrar, Straus and Giroux.
51. Дьяконов Сергей Сергеевич. (n.d.). Retrieved from <https://lib-avt.ru/kraevedenie/peoples/dyakonov-sergey-sergeevich>.
52. GAZ. (2019, September 20). Retrieved from <https://en.wikipedia.org/wiki/GAZ>.
53. Viktor Tsoi. (2019, October 13). Retrieved from https://en.wikipedia.org/wiki/Viktor_Tsoi.
54. Burda Style. (2019, May 17). Retrieved from https://en.wikipedia.org/wiki/Burda_Style.
55. Конструктор: одежда и стиль Виктора Цоя. (n.d.). Retrieved from <http://www.sobaka.ru/fashion/stuff/17176>.
56. Happy birthday, Viktor Tsoi! (n.d.). Retrieved from <http://www.obskura.co.uk/tsoi/>.
57. Viktor Tsoi https://en.wikipedia.org/wiki/Viktor_Tsoi
58. Bruce Lee. (2019, October 15). Retrieved from https://en.wikipedia.org/wiki/Bruce_Lee.
59. Lee, B., Chinese Star. (n.d.). 114 Bruce Lee Quotes That Will Trigger Personal Growth. Retrieved from <https://www.keepinspiring.me/bruce-lee-quotes/>.
60. Vostokcable, 2015, April 13, “Tsoi, Drugs and Soviet rock.” retrieved from <https://vostokcable.wordpress.com/2015/04/14/tsoi-drugs-and-soviet-rock/>
61. SiluetStudio. (n.d.). Main page. Retrieved from <https://petersburg24.ru/eng/place/klub-muzej-kotel'naya-kamchatka>.
62. Krusanov, P., Korovin, S., Krusanov, P., Rekshan, V., Khlobystin, A., Podolskiĭ, N., & Nosov, S. (2016). *Zhivye, ili Besspokoĭniki goroda Pitera*. Sankt-Peterburg: Limbus Press.
63. Виктор Цой, музыкант. (2015, January 30). Retrieved from http://www.lookatme.ru/mag/archive/fashion_style/172189-tsoy.
64. Виктор Цой, музыкант. (2015, January 30). Retrieved from http://www.lookatme.ru/mag/archive/fashion_style/172189-tsoy.
65. Bennetts, M. (2019, June 5). Joanna Stingray – the woman who smuggled punk rock out of the USSR. Retrieved from <https://www.theguardian.com/music/2019/jun/05/joanna-stingray-russia-cold-war-soviet-union-underground-music>.
66. Объект насмешек. (2019, July 3). Retrieved from https://ru.wikipedia.org/wiki/Объект_насмешек.
67. Жизнь настоящих ковбоев. (2019, August 16). Retrieved from https://ru.wikipedia.org/wiki/Жизнь_настоящих_ковбоев.
68. Saint-Petersburg State University of Architecture and Civil Engineering. (2018, July 2). Retrieved from https://en.wikipedia.org/wiki/SaintPetersburg_State_University_of_Architecture_and_Civil_Engineering
69. Academy (Admiral Makarov State Maritime Academy. (2016, May 24). Retrieved from https://en.wikipedia.org/wiki/Admiral_Makarov_State_Maritime_Academy.

70. "Fartsovka". (2018, March 29). Retrieved from <https://en.wikipedia.org/wiki/Fartsovka>
71. Spring Music Festival. (n.d.). Retrieved from <http://www.e-kozlov.de/Rock-Festival-1986/index.htm>.
72. "Kvartirnik". (n.d.). Retrieved from <https://www.urbandictionary.com/define.php?term=kvartirnik>.
73. Student construction brigade. (2018, January 8). Retrieved from https://en.wikipedia.org/wiki/Student_construction_brigade.
74. Komsomol. (2019, July 31). Retrieved from <https://en.wikipedia.org/wiki/Komsomol>.
75. Студенческие стройотряды. (n.d.). Retrieved from <http://rus-istoria.ru/component/k2/item/618-studencheskie-stroyotryady>.
76. Автор статьи Редакция сайта Данный текст столько раз обновлялся, статьи, А., сайта, Р., обновлялся, Д. текст столько раз, статей 121, Н., статей, Н., & 121. (2019, October 2). Блошиный Удельный рынок - барахолка: режим работы 2019, как добраться, что можно купить: Гид по Петербургу 2019. Retrieved from <https://peterburg.guide/rynki/udelka-bloshinyj/>.
77. Gysman, Z. (2017, November 20). 33rd International Festival of Fashion and Photography in Hyères – Fashion Accessories: Call for Nominees. Retrieved from <https://www.paris.edu/33rd-international-festival-of-fashion-and-photography-in-hyeres-fashion-accessories-call-for-nominees/>.
78. Sanna Lehto and Antonina Sedakova win at Hyères International Festival of Fashion and Photography. (2018, May 2). Retrieved from <https://www.aalto.fi/en/news/sanna-lehto-and-antonina-sedakova-win-at-hyeres-international-festival-of-fashion-and-photography>.
79. Tekstiili18 / Aalto Festival 2018. (n.d.). Retrieved from <https://aaltofestival.fi/2018/en/tekstiili18/>.
80. Fashion Friday. (2018, May 25). Retrieved from <https://kiasma.fi/en/performances-events/fashion-friday/>.

5.5 BIBLIOGRAPHY

Books:

- 1.
2. Davis, F. (2008). *Fashion, culture, and identity*. Chicago: Univ. of Chicago Press.
3. Baster, M. (2009). *Khuligany-80*. Moskva: ANOK "T.C.I."
4. Baster, M. (2012). *Alternativnaia moda do prikhoda gliantsa 1985-1995 = Alternative fashion before glossies*. Moscow?: Garazh?
5. Hosking, G. A. (1985). *The first socialist society: a history of the Soviet Union from within*. Cambridge, MA: Harvard University Press.
6. Vdovin, A. I. (2014). *History of Russia from Lenin to Gorbachev*. Санкт-Петербург: Veche.
7. J. Lee, S. (1999). *Stalin and the Soviet Union*. Routledge.
8. Ashwin, S. (2000). *Gender, state, and society in Soviet and post-Soviet Russia*. New York: Routledge.
9. Gill, G. (2011). *Symbols and legitimacy in Soviet politics*. Cambridge: Cambridge University Press.
10. Risch, W. J. (2015). *Youth and rock in the Soviet bloc: youth cultures, music, and the state in Russia and Eastern Europe*. Lanham, MD: Lexington Books.
11. Misra, B., & Preston, J. (1978). *Community, self, and identity*. The Hague, Mouton: Chicago; distributed in the USA and Canada by Aldine.
12. Chandler, A. (2014). *Institutions of Isolation: Border Controls in the Soviet Union and Its Successor States, 1917-1993*. Montreal: McGill-Queens University Press.
13. Joseph, N. (1986). *Uniforms and nonuniformы: communication through*
14. *clothing*.
15. New York: Greenwood Press.
16. Gronow, J., & Žuravlev Sergej Vladimirovič. (2016). *Fashion meets socialism fashion industry in the Soviet Union after the Second World War*. Helsinki: Finnish Literature Society.
17. Kaiser, S. B. (1998). *The social psychology of clothing: symbolic appearances in context*. New York: Fairchild Publ.
18. Barthes, R., Howard, R., & Ward, M. (2010). *The fashion system*. London: Vintage.
19. Barnard, M. (2013). *Fashion as Communication*. Florence: Taylor and Francis.
20. Barthes, R. (2013). *The language of fashion*. London: Bloomsbury Academic.
21. Arnold, R. (2001). *Fashion, Desire, and Anxiety: Image and Morality in the 20th Century*. London: I.B. Tauris & Company, Limited.
22. BANCROFT, A. L. I. S. O. N. (2019). *Fashion And Psychoanalysis: styling the self*. S.l.: BLOOMSBURY VISUAL ARTS.
23. Seliger, M., & Hahn, Y.-ae. (2015). *Thesis design: research meets practice in art and design masters theses*. Helsinki: Aalto University, School of Arts, Design, and Architecture.
24. Craik, J. (2005). *Uniforms exposed: from conformity to transgression*. Oxford: Berg.
25. Flügel Carl John. (1940). *The psychology of clothes*. London: Hogarth Press.
26. Koskinen, I. K. (2011). *Design research through practice: from the lab, field, and showroom*. Waltham, MA: Morgan Kaufmann/Elsevier.
27. Schneider, J., & Weiner, A. B. (1989). *Cloth and human experience*. Washington, D.C.: Smithsonian Books.
28. Diuk, N. (2012). *The next generation in Russia, Ukraine, and Azerbaijan youth, politics, identity, and change*. Lanham, MD: Rowman & Littlefield Publishers.
29. Palmer, A. (2011). *Old clothes, new looks: second-hand fashion*. Oxford: Berg.
30. Pisch, A. (2016). *The personality cult of Stalin in Soviet posters, 1929-1953 archetypes, inventions, and fabrications*. Acton, A.C.T.: ANU Press.
31. Safariants, M. (2013). *Rock-n-roll and Soviet cinema: a soundtrack for the collapse of the eternal state*.
32. Gushin V.A, Bugakov I.S., Lustberg A.E., Cherepenchuk I.S., Malinovskaya S.V., (2008), "Informal youth communities of St. Petersburg: theory, practice, methods of preventing extremism", Saint-Petersburg, Kozlov A.A. publishing, "Contact" by Kanjana V.A.
33. Christman, John, "Autonomy in Moral and Political Philosophy", *The Stanford Encyclopedia of Philosophy* (Spring 2018 Edition), Edward N. Zalta (ed.).
34. Barnard, M. (2013). *Fashion as Communication*. Florence: Taylor and Francis.
35. Schalamov, V. (1989). *Compilations*.
36. Dovlatov S., (1986). *A Foreign Woman*.
37. Dovlatov, S. (1967-1990). *Notebooks*.
38. Kara-Murza, S. G. (2016). *Krakh Ssr: kto vinovat*. Moskva: Algoritm.
39. Richard Pipes (1 September 2001). *Communism: A Brief History*. Random House Digital, Inc. pp. 39-. ISBN 978-0-679-64050-9. Retrieved 7 January 2013.

Articles:

1. Sirotkina, I. (2018). Costume as Truth and as a New Mythology: Dressed Performances of perestroika. *Fashion Theory*, 22(2), 199–217. doi: 10.1080/1362704x.2018.1417813
2. Gorski, B. (2018). Manufacturing Dissent: Stiliagi, Vasilii Aksenov, and the Dilemma of Self-Interpretation. *Russian Literature*, 96-98, 77–104. doi: 10.1016/j.ruslit.2018.05.004
3. Mcmichael, P. (2009). Prehistories and Afterlives: The Packaging and Re-packaging of Soviet Rock. *Popular Music and Society*, 32(3), 331–350. doi: 10.1080/03007760902985791
4. Stevanovic, V., & Cueva, N. (2012). Features of the “freedom” concept in Russian rock poetry. *Bulletin De LInstitut Ethnographique Glasnik Etnografskog Instituta*, 60(1), 7–20. doi: 10.2298/gei1201007s
5. Steinholt, Y. B. (2003). You cant rid a song of its words: notes on the hegemony of lyrics in Russian rock songs. *Popular Music*, 22(1), 89–108. doi: 10.1017/s0261143003003064
6. Ovchinnikov, I. (n.d.). Tsoy Lives! Retrieved from <https://www.russianlife.com/stories/online/tsoy-lives/>.
7. Roberts, G. (2017). Angels with Dirty Faces: Gosha Rubchinskiy and the Politics of Style. *Journal of Extreme Anthropology*, 1(3), 18. doi: 10.5617/jea.5564
8. Bartlett, D. (2019). The Constructivist Sartorial Utopia and Its Revolutionary Potential. *The Oxford Handbook of Communist Visual Cultures*. doi: 10.1093/oxfordhb/9780190885533.013.18
9. Horton, A., & Nugmanov, R. (1990). Nomad from Kazakhstan: An Interview with Rashid Nugmanov. *Ilm Criticism*, Vol. 14(No. 2).
10. Lodge, G. (2018). Film Review: ‘Leto.’ *Variety*. Retrieved from <https://variety.com/2018/film/reviews/leto-review-1202805279/>
11. Maxwell, C. (2017). Dandies and Decadents. *Oxford Scholarship Online*. doi: 10.1093/oso/9780198701750.003.0008
12. Pevnaya, M., & Kuzminchuk, A. (2018). Social Engagement of Students as a Trigger for the Intellectual Capital in Universities. Conference Paper. Retrieved from https://www.researchgate.net/publication/329522672_Social_Engagement_of_Students_as_a_Trigger_for_the_Intellectual_Capital_in_Universities
13. Zhuk, S. I. (2016). Fashion Meets Socialism: Fashion Industry in the Soviet Union after the Second World War. *Journal of Social History*. doi: 10.1093/jsh/shv133
14. Roberts, G. (2017). Angels with Dirty Faces: Gosha Rubchinskiy and the Politics of Style. *Journal of Extreme Anthropology*, 1(3), 18. doi: 10.5617/jea.5564
15. Fedorova, A. (n.d.). 10 years of Gosha: how one man swept the world with streetwear. Retrieved from <https://www.calvertjournal.com/features/show/9677/post-soviet-visions-gosha-rubchinskiy-fashion-russia-global>.
16. Bennetts, M. (2019, June 5). Joanna Stingray – the woman who smuggled punk rock out of the USSR. Retrieved from <https://www.theguardian.com/music/2019/jun/05/joanna-stingray-russia-cold-war-soviet-union-underground-music>.
17. Lotta Volkova is part of the BoF 500. (2019, September 3). Retrieved from <https://www.businessoffashion.com/community/people/lotta-volkova>.
18. Disko. (n.d.). Demna Gvasalia, creative director of Balenciaga. Retrieved from <https://www.kering.com/en/houses/couture-and-leather-goods/balenciaga/demna-gvasalia/>.
19. Журавлев, С. (2006, December 21). Юкка Гронов, Сергей Журавлев: Власть моды и Советская власть: История противостояния* - ПОЛИТ.РУ. Retrieved from <https://polit.ru/article/2006/12/21/fashion/>.
20. Alexander Chumichev and Alexander Shogin / TASS, 8:28 pm, June 21, 2017, “How Viktor Tsoi’s most famous song became the post-Soviet world’s protest anthem, against the rock legend’s wishes”. <https://meduza.io/en/feature/2017/06/21/how-viktor-tsoi-s-most-famous-song-became-the-post-soviet-world-s-protest-anthem-against-the-rock-legend-s-own-wishes>
21. Robert Conquest (1986), *The Harvest of Sorrow: Soviet Collectivization and the Terror-Famine*. Oxford University Press. ISBN 0-19-505180-7
22. Vostokcable, 2015, April 13, “Tsoi, Drugs and Soviet rock.” retrieved from <https://vostokcable.wordpress.com/2015/04/14/tsoi-drugs-and-soviet-rock/>
23. Krusanov, P., Korovin, S., Krusanov, P., Rekshan, V., Khlobystin, A., Podolskiĭ, N., & Nosov, S. (2016). *Zhivye, ili Besspokoĭniki goroda Pitera*. Sankt-Peterburg: Limbus Press.
24. Sanna Lehto and Antonina Sedakova win at Hyères International Festival of Fashion and Photography. (2018, May 2). Retrieved from <https://www.aalto.fi/en/news/sanna-lehto-and-antonina-sedakova-win-at-hyeres-international-festival-of-fashion-and>.